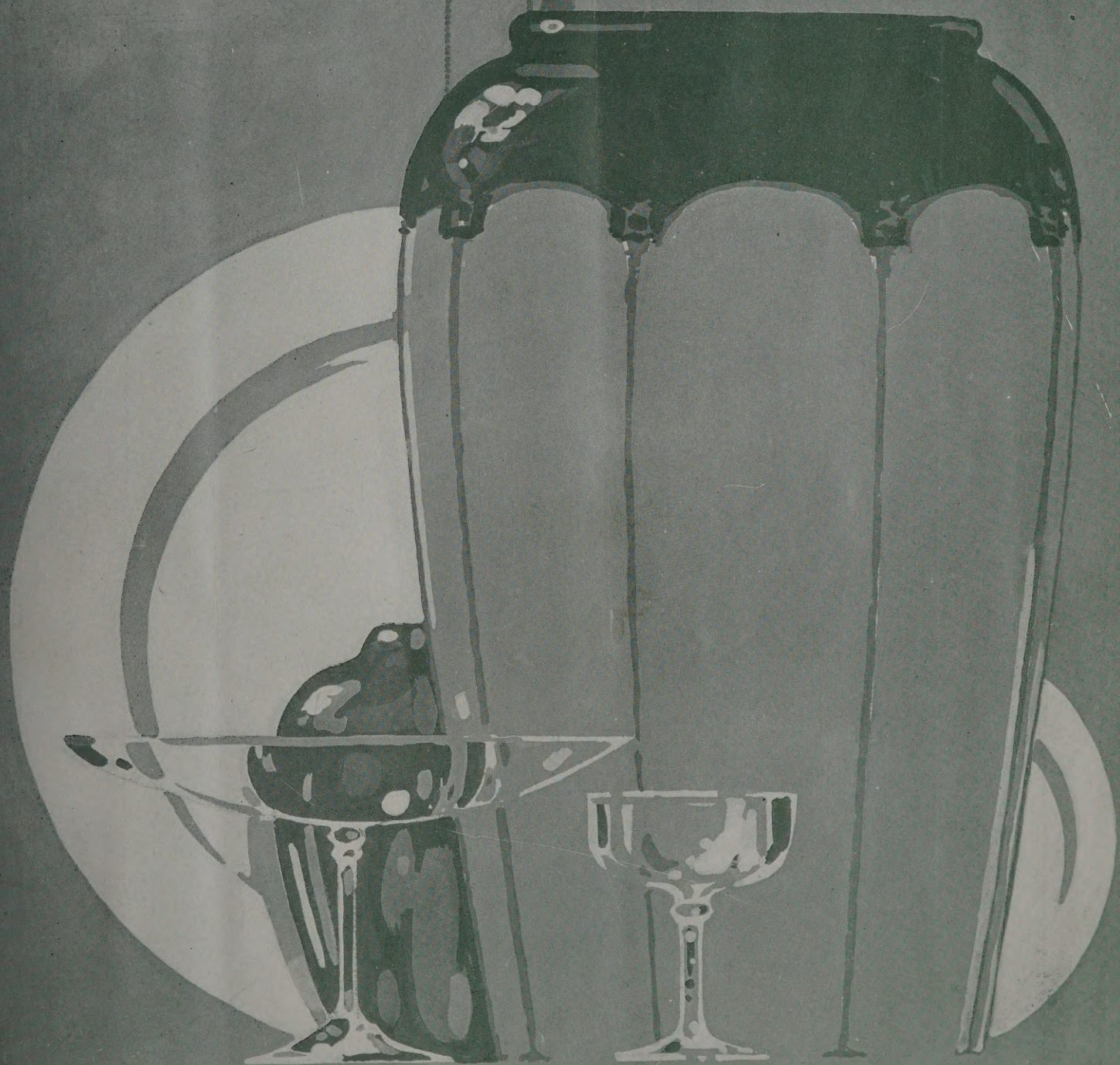
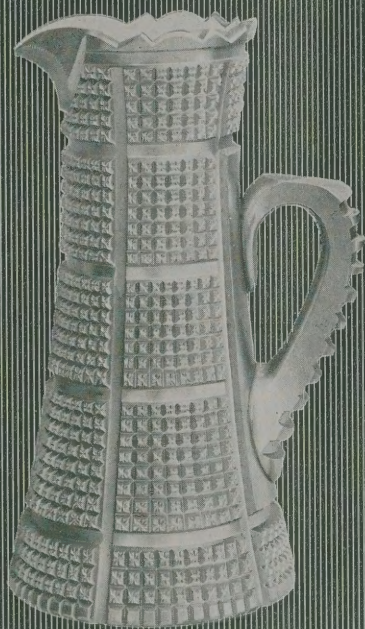
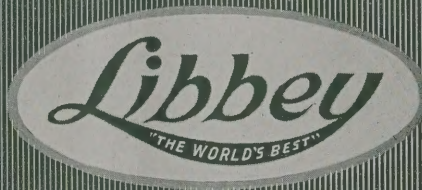


POTTERY & GLASS



HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK



YOUR customers appreciate the value of Libbey reputation. Do you make the most of it?

Display Libbey Cut Glass, Talk about it. You will find your patrons immediately responsive.

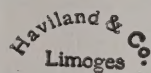
Saleroom at Factory

THE LIBBEY GLASS CO., TOLEDO, OHIO.

The China known since 1840 as

Haviland China

Is stamped under each piece
underglaze } 

The decorated China has
an additional stamp
on the glaze } 

Note Our New Address

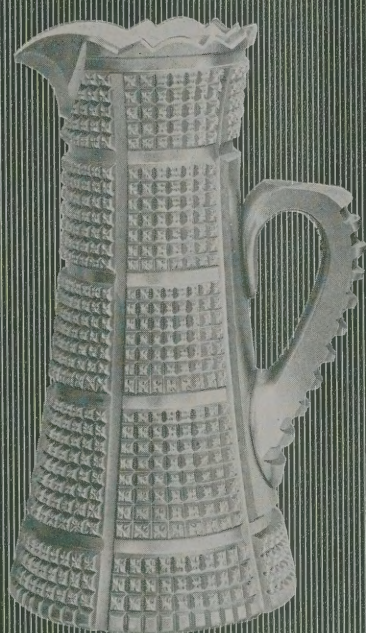
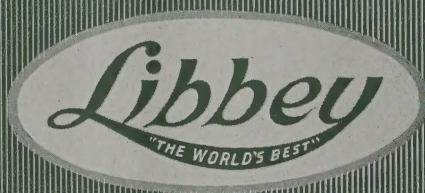
Haviland & Co.

11 EAST THIRTY-SIXTH STREET



NEW YORK





YOUR customers appreciate the value of Libbey reputation. Do you make the most of it?

Display Libbey Cut Glass, Talk about it. You will find your patrons immediately responsive.

Saleroom at Factory
THE LIBBEY GLASS CO., TOLEDO, OHIO.

The China known since 1840 as

Haviland China

Is stamped under each piece
underglaze

Haviland
France

The decorated China has
an additional stamp
on the glaze

Haviland & Co.
Limoges

Note Our New Address

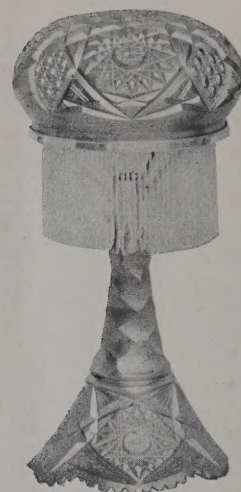
Haviland & Co.

11 EAST THIRTY-SIXTH STREET



NEW YORK





Discriminating Buyers of Cut Glass are demanding now, more than ever before, distinctive designs bearing the mark of thorough workmanship. Every piece of Glass cut in my factory is under my personal supervision.

JOHN A. NELSON, 15 Bennett St., Brooklyn, N. Y.

SOMETHING NEW

DUROGLAZE



AN ORIGINAL,
WONDERFULLY
ATTRACTIVE,
PERMANENT
FINISH FOR
COPPER LAMPS
THAT IS CAUS-
ING A STIR IN
THE TRADE.
DIFFERENT
FROM THE
ORDINARY
"GLAZE."

Write for Particulars.

THE TURCHIN CO., Inc.

177 Grand Street, New York City

Oriental Glass

A VERY COMPREHENSIVE
LINE OF FINE DECORATED
GLASSWARE IN RUBY,
RUBY AND GOLD, IVORY
AND OPAL, ALSO A COLLEC-
TION OF SOUVENIRS THAT
MERIT YOUR ATTENTION.

PITTSBURG

SOUTH EIGHTH AND SARAH STREETS

NEW YORK

CHICAGO

PAUL JOSEPH W. E. CUMMINGS CO.

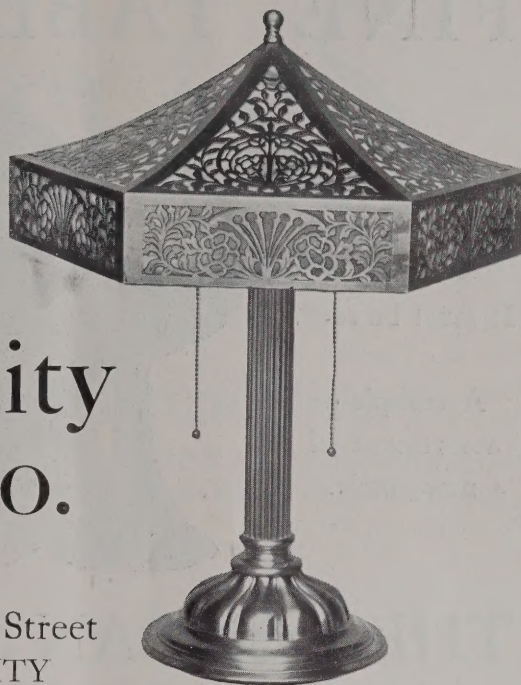
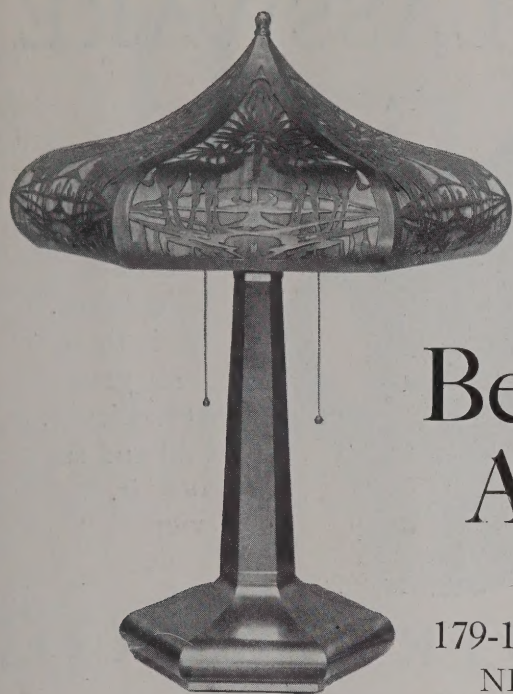
64 Park Place

30 E. Randolph St.

THE ORIENTAL GLASS CO.

Pittsburg, Pa.

TAKE CARSON STREET CAR TO EIGHTH STREET



Beautility Art Co.

179-183 Wooster Street
NEW YORK CITY

CALL AND SEE US

MR. MAN, Read This:

We have surprised the Trade with our

Phenomenal Hammered Brass Sales

for the past 5 years. The *largest stores* in all the *largest cities* have used our plan and goods to the dismay of their competitors, who have seen *Hundreds of Pieces of Exceptional Value* sold in a few hours.

EXCLUSIVE SALE given to some one in your city. Will you be *THE ONE* to get our *NEW LINE AND STARTLING OFFER* for 1912 season?

OUR NEW FINISHES { VERDI-GREEN
RUSSIAN BRONZE
ANTIQUE COPPER

Most complete line of Jardinières, Baskets, Hanging Baskets, Pedestals, Umbrella Stands, Vases, Etc.
WRITE AT ONCE for our Plan, Prices, Terms and EXCLUSIVE OFFER.

WARSHAVSKY & COHEN

179-181 Wooster Street, New York City

See Our Line When in the City—BUT WRITE NOW—NOW—for full particulars.

FINE TABLE GLASSWARE

No illustration
can do justice
to this line.
It must be seen.

A complete
assortment of
new goods.



Is always on
view at our
various
salesrooms.
It is there
for your
convenience.
Call and see
it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial
Building, Philadelphia

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston
MARSH & KIDD CO., 617 Mission St., San Francisco

IT'S THE QUALITY THAT MAKES THE DIFFERENCE CENTRAL GLASS WORKS WHEELING, W. VA.

Manufacturers of LEAD
BLOWN, PRESSED AND
DRAWN STEMWARE,
BLOWN AND PRESSED
TUMBLERS, DECAN-
TERS, CARAFES, JUGS,
OILS, BLOWN TABLE-
WARE, ETC.

HOTEL, CLUB AND
CAFE GLASSWARE.



67-6 IN BLOWN COMFORT, OPTIC, ETC.

Our Specialty: DEEP
PLATE ETCHED MONO-
GRAM AND CREST
WORK. IF YOU WANT
REAL QUALITY GLASS-
WARE AT RIGHT
PRICES AND PROMPT
DELIVERIES, TRY US
AND BE CONVINCED
YOURSELVES.

New York, A. P. DOCTOR, 66 West Broadway.
Philadelphia, THOS. DOWNS, JR., 610 Denckla Building.
Baltimore, GREEN & THOMAS, 33 South Charles St.
San Francisco, HIMMELSTERN BROS., 718 Mission St.
Pittsburg, ELKINS GLASS CO., 210 Fourth Ave.

*Branch
Offices*

Denver, BERSBACK, MALONEY & Co., 1517 Lawrence St.
Cincinnati, THOS. M. LEWIS, 437 Main St.
St. Paul, S. R. McMASTERS, 632 Endicott Building.
Buffalo, E. S. PEASE CO., 611 Main St.
Salt Lake City, MAUS-STEWART CO., 146 Southwest Temple.

POTTERY & GLASS

VOLUME IX, No. 1

NEW YORK, JULY, 1912

TERMS: \$2.00 per year in advance
25 cents per copy

The Advantages of the Small Store

SOME OF THE REASONS WHY THE SMALL STORE CAN LOOK FOR A LARGER PATRONAGE FROM A CERTAIN CLASS OF PEOPLE THAN ITS MORE IMPOSING COMPETITOR

BY ONE WHO KNOWS.

THE strength of the small shop is in its salesmanship. Salesmanship in its broad sense means much more than the mere act of taking orders.

Again, strange as it may seem to some, the small shop has some peculiar advantages in the matter of buying. Because of this condition the small shop is never overloaded. It is always ready to pick up the bargains that are forever coming along. Having had fifteen years' experience as a china buyer, I would prefer the stock made up of the picked plums from the great manufacturing field to that made up from carload buying from a few manufacturers, in spite of the carload discount, which is often a delusion. Picked fruit always has the preference.

Goods bought to excess or out of proportion to the output cause a congestion that has a bad effect. Overbuying means the forcing of sales along certain lines. It means a concentration of selling forces upon the particular line overbought. This weakens the selling of other lines perhaps equal or more profitable. To illustrate, we will say a prominent dealer overbuys on special china. In order to close them out in due season the selling of other, and perhaps more profitable goods is neglected. This is a condition the small store never has to meet. Assuming that the small shop is alive and up-to-date it is safe to say that it is less liable to accumulate shop worn goods than its large competitor. The warehouse system has its advantages, but it also has its disadvantages. The customer, for instance, buying an article prefers to be assured that he will get the identical piece purchased, and not a duplicate from stock in storage. Furthermore, the buyer for the small stores knows well that he can under no circumstances afford to give floor space to an article of doubtful selling qualities. It must be an article of true merit and a sure seller if he puts it in stock. This explains to a degree the possibility of a customer being better suited at a small store that has the picked stock.

Another advantage the small dealer has is his abso-

lute freedom to get for the exacting customer the very article he wants. Having no overstock or shop-worn goods which he wishes to push out, the small dealer has no desire or reason to offer a substitute. How often the customer has been turned from the large store by the over-anxious salesman who is more interested in securing the coveted "P. M." or "spiff" than in truly pleasing a customer.

It is no doubt also true that the buyer for a store doing a large business is liable to be more uncertain of values than the small buyer, who must needs know that he is getting "rock bottom" prices. To illustrate, a manufacturer of fine and medium glassware, known as the Fort Wayne Producing Company, wound up its business by closing out in bulk its entire stock of glassware. The stock was large and was divided between two large buyers. It was a source of wonder to the salesman waiting upon one of the buyers to notice that he gave little attention to whether an article was a good seller or not. No special concessions were asked on this or that piece, but every article was listed at its regular price, and finally the sale was made at a trade discount agreed upon. The large store has the output and does the business, even though it is not as low in price as the small shop, but the customer, who is out to do "the best he can" will usually find the small store the place to make his purchases.

Every individual has his talents, and it is by making use of our talents that we make the most of ourselves. Likewise in the commercial world, every business has peculiar advantages. But what in the wide world is the advantage if not made known or advertised? An advantage not advertised or made known is as having no advantage. Advertising is, in a sense, letting the other man know. Our advantages in business become of value only when recognized by the public. The concern that prospers is the one that lets its light shine. It attracts attention. It advertises.

It is not alone necessary to quote prices in soliciting trade. The store that continually hammers down

prices will ultimately lead the people to think that the concern using these methods is cheap. Success in business is not always brought about by gaining the reputation of being the lowest in price. Success has two elements: First, quality; second, excellence of service.

Labor Troubles Continue in Brooklyn

RECURRING labor troubles in the large Brooklyn cut glass shops has led many of the manufacturers to safeguard themselves against the possibility of a complete shutdown. It has been announced that Emil F. Kupfer, the Brooklyn manufacturer, has closed negotiations for the purchase of a large brick building at Clearfield, Pa., which it is understood he will convert into a cut glass factory, it being his intention to install eighty frames immediately and increase to one hundred later should the occasion arise. Mr. Kupfer has no intention of closing up his Brooklyn plant, but the new factory will be able to care for the trade should any labor difficulties be met with, it being improbable that two factories so widely separated would have trouble at the same time.

Limoges Decision to Be Reconsidered

THE French Government has protested in behalf of the Limoges Chamber of Commerce against the termination of the agreement that had been made by that body and the United States regulating the appraisement of china and pottery importations. Secretary MacVeagh recently ruled that the agreement shall be abrogated September 1, but this decision will be reconsidered. The protest was lodged with the Treasury Department July 2 by J. J. Jusserand, the French Ambassador. The question of appraisement of the products of the Limoges district has been in dispute for several years and in 1906 the French Government obtained the present agreement after threatening to increase the duty on certain American products.

Domestic Pottery Increases in Foreign Favor

IT is a significant fact that the value of imports, which consisted almost entirely of wares of the higher grades, decreased \$495,946, or 4.46 per cent., during 1911. The exports of domestic pottery products during the same period amounted to \$1,401,366, an increase of 34.53 per cent. over the value for 1910. The continued improvement in the quality of the domestic pottery ware and the growing tendency to use American makes will insure a steady growth in this industry, as is indicated by the almost constant increase in domestic production and the decrease in imports. The total value of the pottery marketed in 1911 was \$34,518,560, an increase over the value of 1910 of \$733,882.

Is your outside sign attractive? Is it easy to read? Will it impress the passer-by favorably?

Cut Glass—How It Is Made

Some of the different steps entering into the manufacture of fine cut glass--how it is marked, polished and prepared for market

THE cutting of glass is a fine art that has only within a few years developed in the United States, but in the brief time since it began the American cut glass has surpassed that of any other country for brilliance, sharpness of cutting and pure whiteness of material.

There is only one kind of glass that can be cut successfully; this is called lead flint glass. It is much heavier than any other, much softer also, and has a beautiful resonant metallic ring.

The blanks as they come from the blowing factories are given to a cutter, who marks on the surface a design with a camel's hair brush, using red lead paints or Elarco pencils. The glass is then cut on these lines with soft steel wheels driven by power. Sand or carborundum mixed with water runs from a hopper in a steady stream on the cutting wheels. This first process is called "roughing."

Carborundum has been used only recently for glass cutting. It or the sand, whichever be used, is washed once a week and some new added, so as to keep the hopper filled.

The articles are now given to another glass cutter, who goes all over the rougher work with different kinds of fine sandstones and cuts in the more delicate work, which cannot be done on a soft steel wheel. This leaves the article with a dull gray finish. There is always a steady stream of water running on these stones.

When the glass is smooth it is thoroughly washed with soap and lukewarm water and dried in boxwood sawdust, this being the second process, called "smoothing." The article is then painted inside with warm paraffin and is now ready to polish. This is done by dipping it into a mixture of hydrofluoric acid and oil of vitriol contained in a lead pot. The paraffin protects the glass that covers it from being attacked by the acid. This mixture of acid puts on the lustrous polish. After the acid dipping the paraffin is taken off with lukewarm water and the glass is again washed.

The polisher now looks the article over carefully and removes small defects with a felt wheel and pumice powder mixed with water. After being gone over with putty powder mixed with water, receiving another washing and a drying with boxwood sawdust, the article is finished.

Cut lime glass made from silicate of calcium is one of the imitations of lead flint glass. It is brittle, lacks strength and will not hold brilliancy in the cut article. It can easily be detected by weight, which is very light, and has a dead sound. Lead gives the best glass its weight, its lustre and its resonant metallic ring.

Freak Effects on Pottery

A WARNING FIRST OF ALL TO THOSE WHO ARE PRONE TO BELIEVE EVERYTHING AN AUCTIONEER SAYS AND HOW ODD POTTERY IS PRODUCED

BY NEMO.

A MAN called on me a little while ago to ask my opinion on what he termed a remarkable piece of pottery. He had picked it up at a sale for a nominal figure, and had purchased it because the auctioneer had told him there was no other piece like it in the world, and there never could be. Here was a surprise in store, and I waited expectantly and not a little impatiently while he most carefully took the vase (for such it turned out to be) from its resting place, and handed it to me with a please-don't-drop-it look on his countenance.

With the air of a connoisseur I immediately looked at the base for a trade mark or name (all connoisseurs do that), and the following legend struck me as being rather on the humorous side:

"This piece of pottery cannot be repeated."

I read it again and again, and when I came to myself I asked the would-be collector what it all meant. "Why," says he, "it means just what it says; that they cannot produce another like it." "Wonderful!" I exclaimed. Marvellous! I soliloquized. "But tell me now, do you really think that because you see that curious phrase that there is any particular value attached to it?"

"I cannot tell you that, but I know it *does* say that it cannot be repeated, and the auctioneer also backed this up, so there must be something in it."

Words failed me.

I handed it back to him and persuaded him to seek some one more competent than my poor self to give him an opinion, so he left me with one of those vacant looks upon his features that one often sees when a man is bewildered and wonders why you cannot help him.

Now, since I saw that pot I have slept on it; figuratively speaking, of course, as I have been simply bubbling over ever since with a desire to express my opinion on it. I may be wrong, but I cannot bring my-

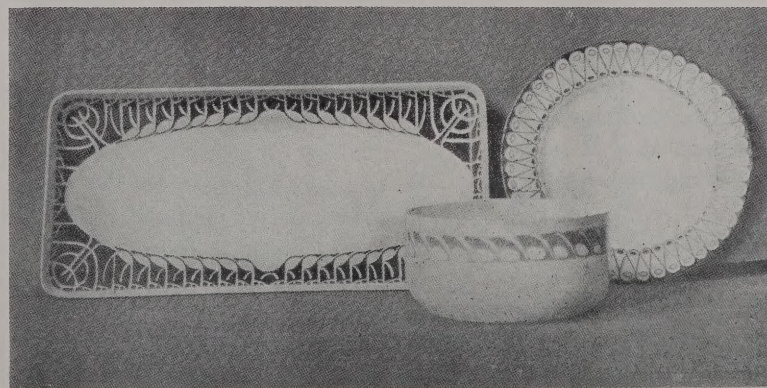
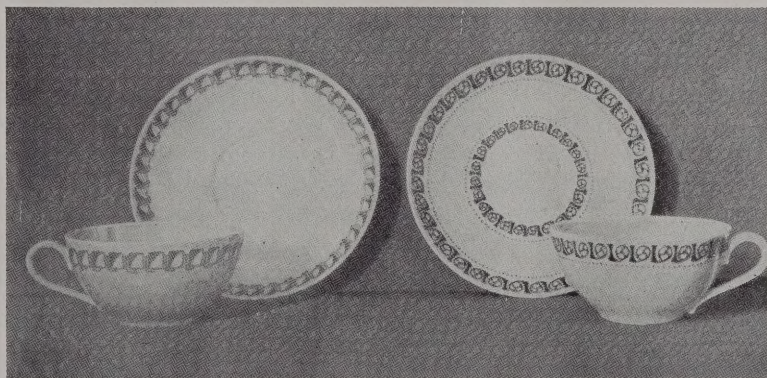
self to believe that it is wonderful at all, even although the auctioneer did say so. In a previous article I mentioned the fickle public. Well, that may be the trouble in this case. We are fast getting close to what I am bound to term the ridiculous era. Most things we handle are far-fetched. But what of the pottery world? What era have we reached here? The crux of the question is admirably answered by a contemporary writer, who says:

"The exact artistic level of ordinary English (and especially Staffordshire) crockery may be easily determined by the 'man in the street,' if he will compare the average crockery shop with the average draper's, silversmith's, paperhanger's, or even ironmonger's."

Too many potters are in the habit of "felicitously taking" their designs from any available source rather than giving a designer a commission. What happens? A spout from this, a handle from that, a lid from somewhere else and a body of the legitimate type are jumbled together, an "adapted" design from a competitor's selling shape, and there you are. Originality? Bah! The term is a disgrace to the piece.

Let us look back for a while. A certain eminent potter attempted to produce an alleged lost art of the Chinese. It was not like it, but the creation was not only good, it was a delightful bit of color to gaze

upon. The market sought it. The public desired it and bought it. The annoying part of the whole thing was that several other manufacturers, stung with the success it achieved, began to experiment. Some got a little way there, while others, through no fault of their own, turned up another lane—and found something else. They tried transmutation of glazes, they puffed air into the kiln, they went contrary to all rules of firing, and opened the door of the kiln when at full heat, with the



German ware with characteristic decorations

hope of getting new effects. Oh, they got them—and they tried again, to achieve the same end. But alas, something behaved in a wrong manner, and the result was different to what was intended. Thus was born “freak pottery.”

Now, I personally have no rooted antipathy to a man producing a freak effect, although it would be more meritorious for him to bring about a result which he can repeat, but for the sake of the world at large, let him stop there. He has no right, commercially or otherwise, to thrust upon the public something that he has not the remotest possibility of duplicating, should such be necessary. But on the other hand, every thanks are due to him for his efforts for giving the ceramic world a new scheme of color.

He has achieved something, and he is justly entitled to all the praise that may be bestowed upon him. But as I said before, unless he be an artist or a craftsman, he should stop at this point. He must not trust to chance. We will assume for the moment that by dint of hard work and experiment, a student in pottery, or a chemist, produces a very wonderful matt glaze. This glaze is of a delightful texture, and of wonderful color. Shall he, because he is the producer, have the right to put that glaze on a pot, and simply rest content to let that glaze go where it likes, and assume what freakish effects it so pleases? It is the duty of the producer to put his creation in the hands of a competent artist who will, after his kind, so adapt the

(Continued on page 18)

Technical Traps That Beset the Potter

ANENT SOME OF THE FICTIL PANACEAS WHICH CROP UP IN THE POTTERY FIELD LIKE MUSHROOMS OVER NIGHT, AND THE FINAL SHELF TO WHICH THEY ARE RELEGATED

BY CHARLES F. BINNS.

EVERY now and then a statement is paraphrased in the technical press to the effect that some person or another, usually after long years of experimenting, has discovered something, be it process or panacea, by means of which great good may be accomplished or serious losses saved. This is not written to criticise or depreciate invention and discovery. These are constantly going on and great benefit has accrued to the industry, but most of these which are of real value pass unnoticed in public. They are tried out and approved by practical men. The marvelous achievements to which attention is called are, for the most part, either dreams of an enthusiastic inventor or deliberate attempts to gull the unwary.

Not so very long ago, announcement was made of a fluid or solution a few drops of which, added to the glaze tub, would banish completely and forever the plague of crazing. Then it was a non-crazing clay. A deposit had been discovered of a clay from which any kind of ware could be made and upon this ware it was impossible to find a glaze which would craze.

The latest news is that a glaze has been invented or discovered in which there is no lead or lead compound, and thus the terrible evils of lead poisoning have been eliminated. One is reminded of a remark passed upon a speaker on one occasion. “He said many things that were true and some that were new, but those that were true were not new and those that were new were not true.” It is perfectly possible to make glazes without lead, but such glazes are not applicable to every kind of ware.

The agitation in the matter of lead poisoning reached a climax in England a short while ago when the government intervened and sought to prohibit the use of raw white lead. Undoubtedly the evil was

great. At the extremely low fire at which English earthenware is burned very fusible glazes are necessary. Large numbers of women and girls are employed in the glazing processes and there were many cases of poisoning. Rules have been put forth limiting the amount of lead which can be used in the raw state and enforcing cleanliness and a special dress. The manufacturers have met the condition fairly and are now largely incorporating the bulk of the lead in a frit in which form it is less dangerous. At the beginning of the agitation some experimenters announced that they had solved the problem and were able to produce glazes at low fire without lead. It is well known, of course, that they relied upon borax and boric acid and sometimes barium. Some of these glazes were put into use on a large scale, and all seemed to go well. Gradually, however, it was found that troubles arose. The glaze would not flow freely. Dry spots appeared and a second dipping became necessary. The fact was that when the glaze was introduced all the saggars had been washed with the old glaze. The lead vapor for the sagger walls had entered into the so-called leadless glaze in the burning and had prevented trouble. New saggars when put into use were now washed with the leadless glaze and now there was no correcting influence.

This serves to point out the limitations of glazes made without lead. A brilliant surface is quite attainable, but the glaze has little or no margin of safety in the matter of mobility. It will not flow freely, and in consequence, the slight irregularities which are unavoidable in rapid work, are quite apparent after firing.

Hard porcelain is almost always glazed without lead, because not only is the fire sufficiently intense to

(Continued on page 18)

Practical Law for the Buyer and the Seller

IN one of the earliest articles in this series, and also in a much later one, I discussed the law of libel and the misuse of the mails as it applied to

such business conditions as the use of collection letters, the sending of defamatory matter through the mails, and so on; I did not, however, touch the precise point covered by the letter printed in the center of this page, which, because it reaches business men of all classes, I make the subject of this article:

Whether the contents of this letter amounted to libel depends on two factors: First, were the charges true? I need only repeat what I have said in former articles that if the charges could be proven true, or it could be shown that the writer of the letter was justified in making them and in believing them true, no action will lie, because the truth of the charge is a complete defense in actions in damages for libel.

The second factor is the main one in the case cited above. It is this—if the charges were not true, was the letter *published* in the legal sense? There is of course, no libel unless there has been publication; in fact, it is the publication of defamatory statements to others that constitutes the libel, for A can write B or tell him to his face the most outrageous falsehoods about his character, and there will be no libel unless somebody read what was written or heard what was said.

Now, was the credit man's letter published? If it followed the usual course of business letters, and was dictated to a stenographer, it was published under the great weight of authority. If the credit man wrote it himself, either with pen or typewriter, there was no publication, because nobody saw the letter except the man who wrote it or the man who received it. This is subject to a qualification, which will be explained farther on.

If only one person beside the sender and receiver sees a libelous letter, there is publication, under practically all cases but one. The one exception is in New York State, but as this correspondent is not located there, this case will hardly do him much good. The

WHEN LETTERS SENT TO DEBTORS BECOME PUBLISHED LIBEL, AN EXAMPLE IN CASE, AND WHAT GENERALLY MAY BE EXPECTED

WRITTEN BY ELTON J. BUCKLEY.

"We have been threatened with a law suit by a customer to whom we recently wrote a sharp letter demanding payment of an overdue account. It occurs to us to ask your judgment on the point, which will also doubtless interest other business firms whose hotheadedness may also run beyond the line of safety. In our case the customer in question has been exceedingly troublesome, and we have had to carry him ever since he first opened an account with us. Recently he has been insolent and at times abusive in his responses to our demands, and we have a credit man who finds it hard to stand that from customers whose accounts are delinquent nearly four months. He, therefore, wrote him a letter in which he made some very rash statements concerning the customer's honesty, and expressed in plain language the belief that the customer was getting ready to fail and leave his creditors in the lurch, and that we did not propose to be given any such treatment. It is this letter which the customer, who has employed a lawyer, claims is libelous, and is threatening to sue us about. We should be greatly interested in having your opinion in the matter as to how we stand under the law. The writer would say that our credit man is in the habit of writing similar letters, which have in the past brought in slow accounts, and he rather prides himself on his ability to "get the money." Since this experience, however, we are of the opinion that we had better have some knowledge as to "where we are at" before we follow that plan any further."

was sued for libel, and the defense was that mere dictation to a stenographer was not publication. And the court upheld this view, deciding that where the person responsible for the libel, and the person to whom the libel is said to have been published, were employees of a common master, and were engaged in performing duties which their respective positions required, a stenographer could not be considered a third person, therefore, there was no publication.

This seems the more reasonable view, but it is not generally held. The gist of an action in damages for libel is that the publication of a libel among other per-

New York case is interesting. The manager of a corporation dictated to a stenographer a libelous letter upon some matter of firm business. The corporation

sons, necessarily damages the injured party's reputation with them. The New York decision was probably based on the theory that where a stenographer takes a letter about a man she may neither have seen nor heard of, the chance of damage to his reputation with her is extremely remote, as she probably never gave the matter a second thought.

Nevertheless, most courts hold that dictating a letter to a stenographer is publication. I feel quite sure, if this letter was first

dictated to a stenographer, then went through the hands of clerks or copyists, all of whom could read it or were obliged, in the course of their duties to read it, that the letter was published in a legal sense and that damages could be recovered on that ground, providing again that the charges it contained were entirely untrue and unfounded.

There may also have been publication on the other end for which the sender of this letter would be held responsible. It is well established that when a man sends a libelous letter out into the world, even though it is directed solely to the person libeled, he is liable—because he put it into circulation—for any damages arising from other persons seeing it, provided their seeing it is the natural consequence of the original act of sending it. If, however, the recipient of the letter



Admiral Vernon mug in Metropolitan Museum

needlessly shows it to other persons the original sender is not responsible.

Let me illustrate the difference between these two contingencies, for it is important. Suppose a case in which A is trading under his own name as a retail dealer. B is his silent partner, and has provided practically all the money in the business. C sends a libelous letter to A regarding A's honesty and good faith, addressing it to A personally. B is in the office after the letter is received, sees it lying on the desk with other firm mail and reads it. He at once withdraws his support from A and A fails. Here C is undoubtedly responsible for all of the damages done by the publication of his letter to B, for B's seeing it was a natural and probable consequence.

Take another case, however. C sends the libelous letter to A and A, beside himself with rage, shows it without the slightest reason, to a number of outsiders. He later sues C and attempts to claim damages by reason of publication to these persons. The courts would inevitably hold here that C was not responsible for A's showing of the letter, because it was not a natural consequence of the original sending of the letter. (*Copyright, 1912, by Elton J. Buckley.*)

Morgan Loans Salt Glaze Pottery to Metropolitan Museum

A REMARKABLE collection of fifty-three examples of "Salt Glaze" pottery has been loaned to the Metropolitan Museum of Art, New York, by J. Pierpont Morgan. This ware came into general use during the latter part of the seventeenth century, at the time the habit of tea drinking began to spread over England and a cheaper substitute than the expensive Chinese porcelains of the gentry was necessary. With the need for lighter and daintier vessels for tea drinking, the potters set about refining and improving their stoneware. This was a fine earthen-

ware partially vitrified by hard firing, and glazed, when glazed at all, by means of shoveling common salt into the kiln when the heat was most intense, the soda of the salt acting upon the silicate in the body of the ware and the two forming a fine, hard, transparent and minutely pitted glaze, impervious to liquids and acids. This method, which is called "salt glaze," had been used for centuries by the Germans, but it became known in England only late in the reign of Charles II. It at once led to great activity among the English potters and they produced various interesting salt-glaze wares of colored bodies, but it was not until the year of 1720 that Staffordshire workers succeeded in applying the glaze to a fine white body, composed of native clay, the white ware becoming very popular. Although salt-glaze pottery is almost always of a useful description—tea sets, mugs and the like—there are in the Morgan collection an unusual number of figures which were intended as ornaments. The white ware, which became so popular, was potted by a process known as "casting" in which the clay was placed in the mould in a liquid state and allowed to settle lightly over the surface, the superfluous liquid being later drained off. In this way the pieces obtained were extraordinarily thin and delicate. The rare Pew group is the earliest and most noteworthy of these and is one of the first of the innumerable figures and groups which were made throughout the country. There was often an element of conscious humor in the decoration, as is evident from the blending of Chinese and rural English motives in the hunting scenes on an eight-sided teapot in the collection. The teapots in the shape of a camel were highly favored among the more fantastic forms. Probably the earliest piece the museum owns is the Admiral Vernon mug. The Admiral captured Porto-Bello in 1737 and soon his ships and the towers of the captured town were put on an infinite variety of teaware. The vogue for salt glaze gradually gave way to the inventions of Josiah Wedgwood and the popular cream ware which was perfected about that time.



Salt glaze teapot in Morgan collection

How the Trade Journal Helps You

ANOTHER year he will know more about what he is doing. He is now a trade paper reader and he realizes the utter darkness in which he has been working. The trade papers are waking up merchants who have been asleep. Plenty of these men have been satisfied because they have had a living out of their business and have saved a little money beside. The fact that some years they may have lived out of their stock, or that they have been selling some goods for less than the cost of handling them has not occurred to them until they have begun to read the literature of their trade.

The man who subscribes for a trade paper and reads it is going to be made to think and to wonder, and he will end by finding out. He is going to get out of the rut of ignorance that has limited his profits and hampered his efforts.

It is not easy to get a merchant interested in a class paper for the first time. The conservative, do-it-all-himself kind of a dealer does not take kindly to any suggestions as to how his business ought to be run. He thinks that he knows more about running his own business than anybody else does. He is not looking for advice. He is inclined to be a Grandfather Man; satisfied to do things in the way that his father and his grandfather did them before him and feels sure that he will succeed because they succeeded—though very likely the best they did was to make a living.

Grandfather did business under very different conditions from those of to-day. Different methods are now required for merchandising just as much as for railroading or farming or printing. And furthermore, while grandfather was satisfied with a living, knowing that it would probably keep coming as long as he stayed in the store, we are not so easily satisfied to-day. We want to be taking something out of the business every year for investment or for outside use.

This grandfather attitude is the stumbling block of many business men.

No one can figure it all out for himself. Every man has a different point of view and evolves plans of work under the same conditions. The trade paper is the clearing house for these varying ideas from different brains. In it the doings of the big dealers are

AN INTERESTING AND INSTRUCTIVE ARTICLE
THAT IS WORTH THE PERUSAL OF EVERY
UP-TO-DATE DEALER—*Continued from the June Issue.*

BY FRANK FARRINGTON

(Author of "Talks by the Old Storekeeper," "Retail Advertising—Complete," Etc., Etc.)

told and the plans and the schemes of the little fellows as well. Each class finds that it can adapt to its own use plans devised

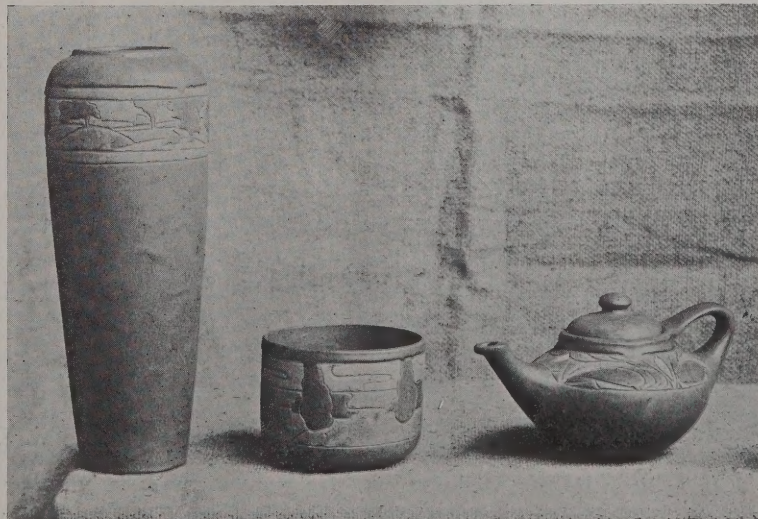
by the others. The dealer in Seattle has an opportunity to use the schemes of the Boston man and vice versa. When a man runs short of ideas he does not have to quit. He can refer to his trade paper and pick out some that are already worked up and the details given so that they are easy to develop.

Of course a man must have intelligence in order to get ideas out of a trade paper or to use them after he gets them. A man who is a born fool will not find that a trade paper will do his business for him. It will not put brains into a head that was without them before.

Brains are a necessary requisite and there ought to be some imagination too. If a man has imagination he will recognize a good idea wherever he finds it and he will adapt it to his own use. The shoe dealer should be able to use, with certain changes, of course, the business getting plans of the hatter, and the drygoodsman ought to find available ideas in a confectionery journal. A man ought to be and he can learn to be able to recognize a good suggestion wherever he finds it or in whatever clothes it appears.

A trade paper costs a little money to be sure and sometimes a merchant refuses to subscribe on account of the price. But you are quite likely to find that this same man who refuses to give up a dollar or two for

(Continued on page 24)



Three interesting shapes in art pottery

Among the Potteries

KITTANNING, PA.—Of the various rumors in regard to the re-opening of the Kittanning pottery, which was closed about six months ago, one is to the effect that the Rev. Father L. A. Carroll, a local priest, has formulated a plan to raise \$1,000,000 and restart the pottery. The report further states that the shares are to be sold at one dollar each and no will be allowed over \$5,000 worth. Five banks and several local business men are interested in the movement. The reason of Father Carroll's activity is that the closing of the Pennsylvania pottery threw fully one-third of the priest's parishioners out of employment and they have been seriously affected by lack of work. Another report is that the Ford City pottery people, which was consolidated with the Pennsylvania pottery, may start operations again in the near future.

Minerva, O.—The Owen China Company recently increased the kiln capacity to seven kilns by the addition of another large kiln. According to the latest reports, this pottery is doing a very substantial business and will only be idle a short time this year.

Salineville, O.—The Salineville China Company shut down on the Fourth was very brief on account of the large number of orders on hand. It is stated that the firm was very fortunate this year and has secured the contract for all of the new ware to be used by the various state institutions of New York.

East Liverpool, O.—It is the general opinion of the pottery manufacturers in this vicinity that the Sevres China Co. will eventually buy in the bankrupt Warner-Keffer China Co. This company operated the plant successfully for a number of years prior to its absorption by the Warner-Keffer interests. It is generally understood that the gross indebtedness of the company is approximately \$84,000. Of this amount \$30,000 is in mortgages, leaving the net indebtedness about \$50,000.

New Castle, Pa.—The Shenango Pottery Company is planning the early construction of three new large kilns. The present capacity is six kilns and although it has not been definitely decided upon they may add five instead of the contemplated three, thereby doubling the capacity. This is one of the few potteries now manufacturing vitreous china.

Clarksburg, W. Va.—The report is current throughout the pottery centre that the Radford Pottery Co., which has up to recently been making art pottery and

which sold its blocks, cases and moulds to the Brush-McCoy Pottery Co., of Zanesville, will go into the manufacturing of sanitary ware.

Crooksville, O.—The plant of the C. W. Stine Co., which was destroyed by fire a few months ago, was badly damaged by a high wind storm last month. The brick walls of the new plant will have to be rebuilt for the most part.

East Liverpool, O.—The issuing of a Delaware charter to the Belmar China Co., of this city, with a capital stock of \$250,000, has disclosed the fact that a big deal is pending. Attorney W. B. Hill, who has completed all the preliminary arrangements, has not as yet given out any information. The incorporators of the Belmar Company are C. D. Crawford, Clyde E. Huss and B. H. Pusey, all of East Liverpool, and believed to be merely acting as dummy incorporators for two Pittsburgh and one Philadelphia promoter, said to be back of the new company. The charter of the new company gives it considerable latitude, inasmuch as the concern has authority to lay out and operate town sites, and these may be operated in conjunction with the new pottery. It is intimated that the new pottery will be located in the vicinity of this city.

Crooksville, O.—The organization of the Milligan Bros. Pottery Co. was recently affected, the following being elected to the board of directors: C. O. Milligan, H. C. Milligan, Charles McDonald, George McDonald and Charles Clark. The board organized by electing H. C. Milligan president, Charles Clark vice-president, C. O. Milligan general manager and treasurer and Charles McDonald secretary. The plant started operations the latter part of June with thirty-five men on the pay-roll. The pottery is located in the old Clark plant and is modern in every particular.

Shenango Pottery Not for Sale

THE announcement that a pottery in New Castle, Pa., was soon to be put up for auction has given rise to the rumor that the Shenango Pottery Company, of that city, was the pottery in question. This is entirely erroneous, as the management of the Shenango Pottery have no intention whatever of selling their plant. The pottery for sale, however, is the old "New Castle Pottery Company," which will pass under the hammer to the highest bidder on July 16. Particulars regarding the sale and disposition of the plant will be given in our next issue.



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



ALTHOUGH the trade is still suffering from the over production of previous years, the china and earthenware trade of Bohemia may be regarded as favorable. China manufacturers universally complain about the falling tendency of prices, which, in spite of all their efforts, could not be prevented in the domestic market. In the export trade, where the Austrian manufacturers have to compete not only with each other, but also with the German manufacturers, the tendency was toward lower prices. The growing preference for white or slightly decorated china evidenced in the previous year was noticeable. In spite of the strong demand and the general rise in the price of all commodities, it was impossible to bring about a rise in the prices of chinaware, as a lack of cooperation among the Austrian manufacturers prevented concerted action toward radical change. There was little difference in the range of the earthenware industry in 1911 and 1910. In both years the Leipzig fairs, which play a large role in the business, did not accomplish what was expected of them. The trade with the United States was also far from satisfactory to the manufacturers. The increase in the cost of raw materials continued in 1911, while the wages showed a rising tendency. These two trades give employment to 52,500 workmen, and have a total output of \$23,000,000. A number of new factories have recently been erected, and it is interesting to note that American machinery has been installed that has proved highly satisfactory, both in saving labor and in the character of the product. Hollow and pressed glass and cut glass articles, especially those for settings of silver and German silver, were in good demand for both the home and export trade. North and South America, England, the Netherlands, Belgium and the Balkan States form the best foreign markets.

* * *

The United States lead in four imports, amounting to more than one-third of the total of the principal imports at the port of Amsterdam during 1911. Germany was the largest single source of imports. The total amount of earthenware and porcelain imported was 15,753 met. tons, and 14,082 met. tons exported. Glass and glassware, which was well up on the list,

contributed 14,821 met. tons on imports, and exports of 8,309 met. tons.

* * *

Curios and brassware to the value of \$24,268 were exported to the United States through the Bombay consulate during 1910 and 1911; \$8,436 worth in 1910, and \$15,832 in 1911.

* * *

Large quantities of glass and earthenware are imported annually into India through the Bombay consulate. Exclusive of government stores, during the two years ending March 31, 1911, earthenware to the value of \$955,131 was imported, the value of the glass and glassware importations being \$4,426,621. Of this the United States contributed \$5,208 worth.

* * *

Business with the United States in Bohemian glassware was somewhat better in 1911 than the previous year. The demand for fine engraved and cut glass, for which Bohemia is famous, was active throughout the year, and factories experienced difficulty in keeping up with their orders. A new style of etched glass was placed on the market and met with good demand.



Apulian ware in Metropolitan
Museum

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.
REG. U. S. PATENT OFFICE

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, COR. 28th ST., NEW YORK

THOMAS A. CAWTHRA - - - - - *President and Treasurer*
EDMOND J. HUOTT - - - - - *Vice-President*
FRANK F. LYONS - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA - - - - - *Managing Editor*
PROF. CHARLES F. BINNS - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION

BRITISH REPRESENTATIVE
Bertrand Rhead, 50 Pall Mall, Hanley, Stoke-on-Trent

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR

Change of copy and instructions regarding advertisements appearing in
the magazine must reach this office not later than the 5th of the month,
as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. IX JULY, 1912 No. 1

THE WHYFOR OF VACATIONS.

PITY the poor man who is too busy to take a vacation; he is losing years from his life. Instead of sailing along at high speed and turning out a larger volume of work by pushing through the summer without a day off, he is weakening his physical machine and lessening his powers of production, of concentration, of clear thinking, and his natural capacity.

Vacation is mental and physical rest—or it ought to be. It acts on the body as oil on a machine. It lubricates, eases, and replenishes in that it permits vitality to store. Let the man whose mental machinery runs at top speed get away from the shop for two whole weeks and rest in the sunshine of undisturbed solitude,—away from the telegraph, the telephone, and the daily mail, without a thought or a care of business, and he will return to the shop, refreshed, revived, and with a friendly feeling towards work that is remarkable. Let him go to the mountains, away from the cloying and nerve dissipating summer society; let him go fishing with a pole over his shoulder, and a box of bait swinging at his side and dressed in clothes that were new with the century, and he is accumulating a reservoir of vitality and a thousand foot-pounds of potential energy that no amount of pills or brain foods would yield in a lifetime.

But vacation must be taken with a head absolutely void of every business thought, care, or worry. There is no exception to that dictum. Without a care vacation is life's best tonic; with but even the smallest petty worry, it is worse than a month of night work.

Before you leave, battle out with yourself every tough knot of business that is likely to arise during your absence; face everything squarely, leave no contracts hidden in pigeon holes, no letters, no notes and no memoranda that are not fully taken care of, or they will crop up and make miserable every night of your absence. Don't say, I'll forget that, till I get back. You won't, for it will most certainly work itself out in your subconscious brain. We know from the learned psychologists that a man may, by the force of a dominant will, push everything out of his mind and decide to forget it. But that is just the one thing that he doesn't do. He may sleep soundly and easily and to all intents and purposes appear unconscious of the circumstance he is forgetting, but at night when he wills to sleep, his subconsciousness starts into activity and the details of the circumstance work themselves out in this part of his brain. His physical body suffers, for its vitality is sapped by the workings of a harrassed conscience.

When leaving on a vacation, therefore, wipe the slate clean, have your mind free and you'll have nothing to forget, and:

Then off for a jog through a country town,
Up mountain, through forest or stream;
Where the sunshine glints from a thousand spots,
Where the summer flowers are colored blots
On the wide expanses of green:
Where hour follows hour, and day follows day,
In a listless sort of a lazy way,
(Like the dropping dew when the sun goes down),
And you've nothing to say, and you've nothing to do,
And you've nothing to think about all the day through,
But rest and dwell in the happy spell
Of a "once-in-the-year" vacation.

PLANNING FOR THE FUTURE.

A GOOD general always spends a portion of the time at his command in plotting, planning, and marshalling his forces for the battles that are before him. A poor leader, on the other hand, occupies his time in brooding over his past defeats or victories, as the case may be, and in thinking of what he might have done to turn his defeat into victory, or to have made his victory more complete. In the course of time, events will pit the poor leader against the good general, and the latter will depart victorious, for the battle goes to him who knows what to do, while the fight is on, rather than to him who plots his campaign when the echo of the last gun is no more.

The modern retailer in the field of commerce may be likened to these two generals,—he of the cautious foresight who plans his course beforehand, and he who puts his energies into his hindsight and frets away his time in fighting the battle of the past.

Forget what you have done, or what you haven't done. As well lay claim to superior prowess, because your great ancestor conquered a kingdom, or lead the mathematicians of his time, or the scientists, or was the peer of the philosophers and chemists of his day, as to assert that you can do a certain thing just because you have done that certain thing before.

Psychologists tell us that we cannot assume it as an infallible indication that a person who has done an act once in his life can repeat that act at will. Repetition, we know, makes habit, but the cardinal acts of our lives are never repeated enough to make them habits. An act once done only gives us courage, fills us with confidence, and serves as an indication of what our physical or mental being is capable of doing, but it does not stand as sponsor for the second attempt. Some of the best music the world has ever listened to has been composed by newcomers, some of the finest verses ever written have been penned by writers with no previous schooling, some of the greatest commercial successes have been attained overnight by those with no seeming aptitude. The past records of these geniuses counted as naught, their development came late, but they were able to make the best of it when it did come. Significant also is the statement that many of them never produced a note, a line, or put through a commercial deal equal to their initial masterpiece.

Your past, therefore, is of no value, only as it may please and delight you. But as an asset to your present worth, or as an index to your future capabilities, it does not cut the leading figure. Plan ahead, plot for the future, reach out, and let your past performances rest in the past.

IN THE field of human labors, SATISFIED, DISSATIS- three natures hold sway—the FIED, OR UNSATIS- satisfied man, the dissatisfied FIED—WHICH? man, and the unsatisfied man.

The satisfied man wears a wreath of smiles. There is never a thing that ruffles his even temper. If it rains, he is satisfied; if it snows, he is satisfied; if it shines, he is satisfied. No condition of the elements could upset him. His business affairs are ideal. If he collects his bills, he is happy; if he doesn't collect them, he doesn't worry. If he grows in commercial size, he is pleased; if he remains stationary year in and year out, he doesn't mind. There is not a thing in the world, above or below, that could upset his serenity—he is a "stand-pat" optimist—always satisfied.

The dissatisfied man distorts his face into a sardonic frown, and has it bolted and riveted that way for life. The sun, the moon, and the stars are distasteful to him. The workings of his daily business are always wrong—to him; the events of the universe never please him. He goes through life with a chip on his shoulder, and whether you knock it off or let it remain he is dissatisfied. No matter how you act towards him, you step on his toes, and your best wishes and efforts are always misconstrued. The dissatisfied man makes a business of dissatisfaction; he is a blue-black pessimist—never satisfied.

The unsatisfied man is an ideal character. He sees everything in its real proportions, and judges all in a clear light. He is unsatisfied, because he recognizes that he has not attained perfection, that there is a something better, more important beyond, to which

he constantly struggles and reaches out. He is restless only in an endeavor, to push forward to a greater goal. The unsatisfied man may be at the foot of the ranks to-day, but he is at the top to-morrow. He may be a visible material success, but he never rests, or remains still, for there is always that distant light which glows bright enough to lead him forward with a wholesome unsatisfied longing.

THE VALUE OF IMPRESSION

IMPRESSION counts. The natty salesman with a look of prosperity gets a hearing. Business makes business. People like to deal with successful men and firms. These are irrefutable truths proven every day in the year. You believe them. Do you realize their importance? Do you do all you can to create the impression that you are successful? One of the best possible methods of doing this is through your advertising. If you have a small business advertise it in a big way and you will give the impression that you have a big business. You'll get customers and grow to be a big business.

If you have a large business and advertise it in a small way, you won't be credited with having a big business, and the chances are that your big business will soon become a small one.

If a retailer is looking for a firm that manufactures furniture, or wall paper, for instance, and he sees a small advertisement in his trade paper, he concludes that the firm is in keeping with the advertisement—particularly if he's a retailer who has a big business of his own. He wants to do business with a house accustomed to doing business on a big scale, and he gauges you by the advertising you do. Isn't it true? Think it over a moment and you'll see the logic of our deductions.

Use big space. Make a big impression. If you use a page space you have the reader's undivided attention. The page is yours, and there's nothing on it to attract the reader but your advertisement. If you use a sixteenth of a page you get one sixteenth of the reader's attention, and the other fifteen on the page get the rest. Do you see the point? It's a plain matter of calculation. Nothing deep about it. It doesn't require much study. Many advertisers use double pages in magazines to hold the reader's attention. They are wise advertisers who have made millions through good advertising. They know the value of getting the reader's whole and concentrated attention. They know that it pays them. Try a page and get the reader's mind focused on your announcement. Big space is the order of the day. It's a big age. Don't be behind the age. We know that it pays the advertiser. That's why we recommend it. If you have been using small space read all this over again, and if you aren't convinced then read it over again to-morrow. You can't guess about advertising, and the most successful advertisers in the world are those who use big space.

Leading dealers everywhere read POTTERY AND GLASS.

Freak Effects on Pottery

Some of the strange idiosyncrasies which occasionally influence the producing potter, and their influence on the trade

(Continued from page 10)

glaze as to make it worthy of a place amongst the choicest. He will fashion a pot or vase that will suit it best, he will make a design (if one is necessary) for a decoration that will be pleasing to look upon, and then something will have been achieved.

As far as my humble knowledge carries me, only two English potters have done this. Some years ago Bernard Moore startled his competitors by putting on the market his now famous and slightly imitated Rouge Flambe. This is too well known to describe here, but all credit is due to Mr. Moore for the manner in which he adapted it. The only unpardonable action he was guilty of in my opinion was the making of grotesque shapes of frogs, monkeys, etc., and covering them with his beautiful flambe glaze. On the other hand, in the case of several vases and panels in the possession of the writer, he permitted his artist to embellish with a rich turquoise enamel and gold, and the effect, though daring, is very handsome. But Mr. Moore has not gone far enough, and I am certain he will pardon me for suggesting that it would have been better to have given his artist more scope than to have copied Rembrandt. I do not for one moment despise these copies. On the contrary, the manipulation of some is very wonderful, but I think I am voicing the opinion of many when I say that something more original would have been more creditable to a man of his standing and ability.

To continue, let it be understood that in the following I hold no brief for Mr. William Burton, but who will deny that he has not reached a higher plane than the rest. The world at large knows the amazing number of glorious effects he has given us, but think for a moment what he did.

Mr. Burton, apart from being a chemist and potter, is a craftsman and designer. He, however, went further afield. He commissioned such first rate men as Walter Crane and Lewis F. Day to make his designs and shapes, and employed quite a retinue of artists to work out these ideas, and their own as well. Amongst this lot, prominently figures Gordon Forsyth. This gentleman's manipulation of Lancastrian Lustres is bordering on the wonderful. The gradation of tone, the blending of color in amongst the lustre is a treat to behold, and the combination is one to be proud of.

Here we have the example. Is it not more creditable to follow such an example?

Now, you "freak producers" in pottery, give the legitimate designer a chance. He is anxiously waiting to help you, and is ready to deliver the goods. His mission on earth is to pull you out of the rut you are in. Let him do it.

Royal Worcester Works Issues Excellent Catalogue

ONE of the most beautiful catalogues ever published by a pottery is being handed to the trade by Maddock & Miller, American representatives of The Royal Worcester Works. The book is an excellent example of the English designer's, printer's and engraver's work and contains an exceptionally well written story of a visit to the Royal Worcester Works and some facts about the ancient City of Worcester, England, by Charles F. Higham. The book is illustrated with many colored inserts of the Worcester ware, and is an extremely interesting and well designed trade publication.

Technical Traps

(Continued from page 10)

fuse the other ingredients, but the lead itself would be volatilized in the fierce heat. Neither are the borates necessary. Feldspar and lime are sufficient without any ingredient to lower the melting point.

American potters have escaped the evils which have beset their English brothers because the glaze fire in this country is uniformly much higher than is the case in England. This enables a brilliant glaze to be made with a much lower content of lead. Probably also the greater vitality of American operatives, due to the better conditions of living, has enabled them to withstand the attack of the poison.

Persons who make broad and unguarded statements about new discoveries forget that there is, after all, only a limited number of substances available. The chemist has told the last word as to the resources of the mineral world except as regards minute quantities of gases hitherto unknown. These substances are either out of reach as regards cost or have been fully studied as to their possibilities. New combinations are of course possible and are being constantly made, but these result simply in variations in texture or color or durability. It is known beyond question that lead in a glaze has certain properties. It is also known that no other available substance possesses these properties and until the conditions of manufacture undergo a radical change the special qualities derived from lead will be demanded.

So far from the use of lead becoming less important, it is actually increasing. Years ago no one thought of using lead in stoneware glazes, or on terracotta, or enameled brick, but now it is being relied on extensively on account of the brilliant surface attainable at a low fire.

It is not to be feared that practical men will be led astray by these nostrums, and yet—it is sometimes necessary to tell the truth.

What harm is there in attracting a customer's attention by an inquiry to a line of goods not asked for? Salesmanship does not end with handing out what is called for.

Practical Science Department

Edited By Prof. Charles F. Binns

NOTES ON THE CHROMIUM RED GLAZE

BY C. E. RAMSDEN.

(This article is reprinted by special permission from Volume XI of the transactions of the English Ceramic Society)

A PART from the copper, "rouge flambé," red or crimson glazes are obtained commercially from the well-known chromium tin-lime color, which has been the subject of many publications and of some differences of opinion, particularly regarding the constitution of the coloring matter. But the production of a good crimson glaze involves many other considerations besides that of the pink color. These notes are a brief record of the results of experiments conducted under factory conditions, and in them the writer seeks to define some of these considerations.

1--The Pink Stain

COMPOSITION.—May vary within certain limits without influencing the color of the glaze. A stain giving good results may be useless as a pink color for underglaze purposes, but most underglaze pinks may be used as stains. As an example of the underglaze color, the following by Seger (*Collected Writings, Amer. trans.*, 2,663, 1902) may be given:

Stannic oxide.....	50
Calcium Carbonate.....	25
Flint	18
Borax	4
Potassium bichromate.....	3

Rodgers and Mellor (*Trans. Eng. Cer. Soc.*, 4, 66, 1905) used the same mixture with the addition of four parts of white lead. For red glazes the borax and white lead may be omitted; also the flint, either wholly or partly. The effect of silica will be referred to later.

PREPARATION.—As a rule a better color is obtained by the use of *soluble* salt of chromium, because of the greater uniformity of the mixture. A convenient method is to pour the solution of potassium bichromate over the batch, after thorough mixing, using enough water to convert the whole to a paste, which is afterwards dried and again sieved. Such a large volume of the solution is not, however, necessary, as the writer's experiments have shown that, other things being equal, the color of the glaze is not changed by using solutions of different strengths to introduce the same amount of chromium. Sodium bichromate gives results identical with potassium bichromate, and it dissolves more readily in water. As the molecular weights are respectively 299 and 295, the sodium salt may be added in the same quantity.

CALCINATION.—The material should be placed in dishes or saggars to a depth not exceeding two inches and subjected to the greatest heat available. If the dish is left uncovered the upper layer sinters, and a reducing flame does not appear to have an adverse effect. On the other hand, there is often a great loss of weight after calcination, amounting in one case to

26 per cent., which is far more than that represented by the volatile constituents. The writer assumes that it is due to material being carried off by the kiln draught, because in another instance he noticed that the weight of stain obtained was 2 per cent. less than the theoretical weight. A high temperature and *sufficient time* are essential to obtain a matured rich dark red color. An apparent exception to this rule is noted below. Stains burnt at the top of a firebrick kiln, where the temperature reaches at least 1300 deg. C., and taking four days to fire up, followed by a slow cooling, are stronger in color and give a clearer glaze than the same when burnt, either once or twice, at about 1150 deg. C. for a correspondingly shorter time.

A brownish-red glaze, with a heavy "scum" or surface separation, is obtained when the stain is insufficiently calcined, as, for example, at cone 01 for 40 hours, or about earthenware glost oven heat. The microscope will reveal pink particles suspended in a green glass as the source of the brown color, which cannot be remedied by thorough washing of the stain, or by longer grinding of the glaze, but by recalcining the stain at a higher temperature.

Portions of various batches of stain were calcined in a muffle kiln reaching 1050 deg. C. (bar 19) in thirty hours. The material formed a thin layer in a fireclay tile-box and was recalcined without intermediate treatment. The calcines were pale pink with some green and white specks, yet the glazes made from them were as dark as those from the mixtures calcined at about 1300 deg. C., and in several instances were even of a deeper color. This is perhaps more apparent than real, as these muffled stains remain suspended in the glaze in larger particles, making the glaze appear darker and less transparent. That an equally good colored glaze can be obtained from such lightly baked stains is surprising, but it must be remembered that (a) in sixty hours the thin layer would be well baked; (b) silica was absent; and (c) the muffle atmosphere is continually oxidizing, so the reactions perhaps proceeded more rapidly. There is, however, an obstacle to the use of low-fired stains for this purpose, as the glazes are generally covered with spots or patches of a whitish scum, which quite spoils their appearance. When the lime in the stain exceeds the proportion $\text{CaO}:\text{SnO}_2$ ignition at 1050 deg. invariably gives a better color to the glaze. As this proportion is the same as that given in *Note 3* as the minimum of SnO_2 , it would appear that the weakened tint, when such mixtures are calcined at 1300 deg., arises from a loss of stannic oxide, which on reduction to metallic tin would volatilize freely.

GRINDING.—The writer has not noticed any effects from overgrinding the stain, but he has been informed that this is detrimental to underglaze pink. Of course it is possible to grind for so short a time that the stain appears in the glaze as grains visible to the naked eye. Further grinding of the crimson glaze will sometimes increase its transparency.

WASHING.—For the experimental work quoted in these notes the stains have been washed about six times, but it is certain that the whole of the soluble salts are even then not removed. Further washing, whatever alteration it may make in an underglaze pink, produces no visible effect on the crimson glaze, in which also the stain may be introduced without washing provided that not too much bichromate solution has been added.

2—Chromium

Equivalent amounts of potassium bichromate, sodium bichromate, lead bichromate, and zinc chromate were used to add the same quantity of chromium to a mixture of tin oxide and whiting. The colors differed, but when added to the same glaze the tint of the first three was the same, except that the added lead gives a tinge of yellowness. The zinc chromate glaze was slightly lighter, owing perhaps to the added zinc. This point is being further investigated. The writer's experience confirms the conclusion reached by Rodgers and Mellor (*Trans. Eng. Cer. Soc.*, 4, 66, 1905), that the tint of the glaze is independent of the source of chromium. When different tints are obtained (see Purdy and Brown, *Trans. Amer. Cer. Soc.*, 11, 252, 1909) it is always traceable to some variation in the method of preparation, or to the character of the calcination.

An increase of potassium bichromate beyond about 5 per cent. of the stannic oxide in a tin-lime mixture darkens the unwashed color, and may give the glaze a yellow tinge, but if the stain is well washed this will not occur.

The apparent discrepancies in the results obtained by Rodgers and Mellor and by Purdy and Brown are discussed at some length by the latter (*loc. cit.*, but they make the error of assuming that "the stains are calcined by a heat treatment that approximated factory conditions (12 hours to cone 5)." Purdy and Brown compared the results obtained by using chromic oxide, lead chromate, and potassium bichromate, and obtained widely different colors; but after washing and recalcining their stains at cone 4 in twelve hours they obtained more developed pinks and reds, and state (*Trans. Amer. Cer. Soc.*, 12, 528, 1910), "With low chromium there are no marked differences. With more than '02 equivalents, however, there is a decided difference in the tints."

Most of the reactions which take place during the formation of our colors, glazes, and bodies, are exceedingly slow in operation, owing to the chemical and physical inertness of the constituents. It is only by employing high temperatures that we can make these actions produce visible effects, and even then

sufficient time must be allowed for the natural resistances to be overcome. Moreover, as a rule, the higher the temperature the more rapidly do these actions proceed, and *vice-versa*. The chromium pink color exemplifies these statements, and it is no doubt because the reactions essential to its formation were not completed by the heat treatment given by Purdy and Brown that they obtained results at variance with those of other investigators.

(To be Continued in August)

A Study in Underglaze Colors

(Continued from June)

DISCUSSION OF DATA AND RESULTS

In regard to the relative merits of the four refractory substances used to produce insoluble and non-volatile color fritts, we see that, in most all cases, Al_2O_3 is the best refractory. An exception is noted in case of the phosphates of the metals, in which cases, SiO_2 gives the most refractory color fritt and the most insoluble color. Where the color itself is refractory, as in the case of Cr_2O_3 , any of the refractories can be used. In many cases, good workable color fritts were obtained with both Al_2O_3 and SiO_2 . The most refractory color fritts gave, in all cases, the most insoluble colors.

No distinction could be made, in the appearance of the color, between the mixtures made in the five different proportions of the refractory substance and colorant. The workable color fritts appeared to be equally insoluble and equal in shade of color for all of the proportions used. This being true, it is possible in some cases to get a more refractory color fritt by going above the spinel ratio in compounding the fritt.

Volatilization of a color seems to be a function of the given coloring oxide or phosphate and is not much affected by compounding and calcining with a refractory substance. Of course, in this study, this statement could not be proven quantitatively and is only given as a suggestion.

As a general rule, the oxides of the metals seem to give the most insoluble and best working colors. An exception was noted in the case of cobalt, where the phosphate gave the most insoluble color.

Color fritts calcined at cone ten seem to stand either heat treatment equally well in the glost burn, without being affected in regard to solubility.

In closing, the writer desires to express his deep appreciation of the many helpful suggestions given during the progress of the work by Prof. A. V. Bleininger, Director of the Department of Ceramic Engineering, University of Illinois, and of the granting of the necessary funds of the department.

The store that never secures any new customers must eventually go to the wall. Keep working hard to bring in new people, to interest new families in your business.



Business and Personal Items About Prominent People in Different Branches of the Trade

THE Hotel Utilities Co. has been organized to deal in hotel supplies. Mark A. Caldwell is president, Lyman T. Woods, vice-president, and Richard A. Near secretary and treasurer. Mr. Near has been connected with the china and crockery trade for the past eighteen years, eight of which he has been manager of the hotel department of Higgins & Seiter. The offices of the new company are at 116 West Thirty-second street, New York.

Charles H. Cook, of Trenton, connected with the management of the Pennsylvania China Co., Ford City, Pa., for the past few years, resigned July 1, and, with F. C. Mellor, vice-president and general manager of the Cook Potteries, will devote his entire time to the further development of his New Jersey interests.

I. Kleinert, for some time assistant buyer for the Fourteenth Street Store's housefurnishing department, has succeeded H. Kalisch, who recently resigned.

C. A. Couse, formerly with the Greer & Milliken Co., will in the future travel western Pennsylvania, eastern Ohio and West Virginia for the F. F. DeBolt Glass Co., of East Liverpool.

Following the withdrawal of C. H. Cook from the Pennsylvania China Co. there have been a number of changes. C. L. Gray, formerly credit man and bookkeeper for the Goodwin Pottery Co., has been made assistant to President J. Hill. W. F. Ellison has assumed charge of the sales department.

Otto Palm, Jr., sailed July 5 with his family for visit to England, France and Germany.

Will Hall, formerly with the Hall China Co., has succeeded George Barlow as traveling agent for H. W. Smith, of the Roessler & Hasslacher Co. Mr. Barlow is now identified with a Missouri stoneware plant.

Willard Morris, with the Knowles, Taylor & Knowles Co., East Liverpool, for the past twenty-nine years, passing through the many departments

from warehouseman to traveling salesman, has resigned to accept the secretary-treasurership of the Globe Pottery Co. Mr. Morris is widely known throughout the trade and contemplates a reorganization of the Globe Company's affairs.

Judge Hand has confirmed a composition of Moses Rapaport, a dealer in china and housefurnishings at 298 Bowery, New York, who recently failed, with creditors at 33 1-3 cents on the dollar, payable 13 1/2 cents cash and 20 cents in four notes of 5 cents each in two, four, six and eight months. His liabilities were \$45,920.

Edward A. Unger, New York manager of the East Liverpool Potteries Co., is now comfortably located at 38 Murray street, where he has increased floor space and better facilities than formerly.

Wearing the smile that won't come off, Fred Groh, china buyer for George Borgfeldt & Co., New York, sailed for Europe on the steamship Augusta Victoria June 27, the occasion for his happy frame of mind being a bouncing baby boy which arrived June 19.

Edward Boote, the importer, was a passenger on the steamship Celtic, which arrived last week. The ship sailed from Liverpool on Independence Day. J. B. Boote and Harry Seixas, of the same firm, will sail for a short European trip on July 16 on the steamship Lusitania. They will probably remain abroad about six weeks.

John J. Miller, of Maddock & Miller, returned from his annual trip abroad Saturday, July 6, on the steamship Cedric, of the International Line.

Charles Taylor, president of the Jewel Cut Glass Co., has announced that William Albert, formerly in the basket manufacturing business, has purchased an interest in the concern and assumed the office of treasurer, also covering the territory between Boston and Chicago, including all the larger cities.

The Art China Import Company, now located at 32 West 20th street, New York, have leased the building at 47 West 36th street for a term of years, and

will alter the building to meet the needs of their business.

* * *

Herbert Schulenburg, of Palm Bros. Company, decalcomania dealers, Chambers street, New York, leaves for Pittsburgh and East Liverpool July 15. Mr. Schulenburg has planned for a busy trip, and has several engagements awaiting him at the Thompson House. Owing to the frequency of his East Liverpool visits he is now regarded as a native son.

Modern Cut Glass Plant of J. A. Nelson

WITH the completion of his new factory building at 15-21 Bennett Street, Brooklyn, N. Y., John A. Nelson is now in a position to meet the demands of his increasing business, the greater capacity and modern facilities tending to facilitate the output. The new plant is two stories in height and entirely fire-proof, being of brick and steel construction throughout. It has a frontage of twenty-five feet and runs to a depth of eighty feet. In view of the lighting possibilities the plant was built in the centre of a plot one hundred by one hundred and twenty-five feet, thereby giving an abundance of light from all four sides, a feature which country shops alone can have. The basement is used as a stock room and shipping department, the offices being located on the first floor. Deep, rich cuttings in a wide variety of designs and patterns are featured at the factory.

Rumored Discovery of Fine Clay

CLAIMING to have discovered millions of tons of the finest grade of pottery clay, Julian Langner, a young Englishman, recently arrived at Calgary, Alberta, with samples. However, he refuses to disclose the location of the deposits. The samples have been analyzed by experts, and to Mr. Langner they stated they are composed of the finest china clay and worth thirty-five dollars a ton.

OBITUARY

DANIEL C. RIPLEY.

Daniel C. Ripley, one of the most prominent flint glass manufacturers in the United States, died at his home in Pittsburgh, Pa., late in June, after a lingering illness. Mr. Ripley was born in Lynn, Mass., in 1850, and went to Pittsburgh with his parents in that year. At the age of twenty-one he succeeded his father, Daniel Campbell Ripley, in the flint glass manufacturing business, taking over the Ripley & Co. business. In 1891 he was selected as president of the United States Glass Co., and remained in that position for three years, resigning to organize the firm of Ripley & Co., Inc., with a factory at Connellsville, Pa. He was a member of many fraternal orders and clubs and president of the American Association of Flint and Lime Glass Manufacturers. His widow, Mrs. Elizabeth Ripley, and three children—Mrs. H. D. Loughrey, Miss Mary Ripley and Daniel A. Ripley, the directing head of Ripley & Co., Inc., survive.

Among the Retailers

Notes About New Firms Entering the Pottery and Glass Field and Changes in Old Concerns

THE WILLIAM E. GRAY CO., Utica, N. Y., will in the future be conducted along new lines; the china, glassware and housefurnishing departments being discontinued, but they will continue to sell a complete line of gas and electrical lighting fixtures. The new firm has been incorporated with a capital stock of \$20,000 and J. N. DeCrisci elected president.

Frank Greenberger, Glens Falls, N. Y., who did a general retail business and carried an extensive line of china and glass ware, has filed an involuntary petition in bankruptcy, with liabilities of \$23,000.

Mrs. S. D. Poole, Moline, Ill., will shortly occupy the first floor of a new business building she is having erected in that city, conducting a high-class art and china store.

The White House (Timothy Smith Co.), Boston, has added considerably to their space in order to give proper care to their increasing crockery and housefurnishing departments.

A resolution to increase the capital stock of the May Department Stores Co., Cleveland, from \$20,000,000 to \$23,250,000 by the issuance of \$3,250,000 additional preferred stock has been approved by the stockholders, those of record July 9 being allowed to subscribe pro rata for the new stock.

Fire swept the department store of J. F. Cairn, Saskatoon, Canada, on June 30, causing a loss estimated at \$500,000. The store was one of the largest of its kind in that section of the country.

Christian J. Dierckx, a wholesale and retail crockery and glassware dealer at 8 Barclay street, New York, has opened a branch store of "The Little Shop" at 3 West Thirty-ninth street, where he will conduct a strictly retail store, catering to the high-class trade.

The dodger is not very high class advertising, but there are times when it pays.

The man who gets along best with his employees is the man who does not forget that they have as many rights as he himself has.

Many a good man has reached the top more by reason of being encouraged than because of exceptional merit or ability.

With a good list of possible purchasers always on hand there is always something for the dealer to do and no need for idle moments.

Lamps, Lighting Fixtures, Shades and Art Metal

Oil Lamps Wanted in Near East

AN importer and commission agent in the Near East has expressed to an American consul a desire to handle a line of kerosene oil burning lamps, and he is anxious to receive from firms in the United States, prices c. i. f., discounts, commissions, catalogues, etc. Correspondence may be in English. For further particulars address No. 9001, Bureau of Manufactures, Washington, D. C.

Notes from the Lamp Field

THE Crystalite Lamp Co., of Chicago, Ill., has been incorporated with a capital stock of \$10,000 and will enter into the manufacture and selling of lighting specialties of glass. The incorporators are Frank Harlow, J. H. Geweke and William J. Moore.

* * *

Announcement has been made through the press that the Castle Lamp Co., of Amesbury, Mass., will transfer its operations to Battle Creek, Mich., some time in the near future, negotiations to that effect having been concluded.

* * *

Malone & Nicholson, 32 Park place, are showing several new numbers from the Eagle Glass Manufacturing Company's line of gas and electric shades. Crystal stripe and ribbon effect treatments make the new items attractive additions to the line.

* * *

The fall line of the Crown Novelty Co. is now complete and comprises many interesting numbers in overlaid metal work that will surely meet with the approval of the buyers. They have also several novelties in their French gray finish that will attract large sales. Several of the electric portables shown are in verde finish, the standard of the lamp representing the trunk of a sturdy tree with parts of the snarled roots in view. The shades come in any number of effects, the metal work being laid over brilliant art glass

panels, which fact makes them especially attractive.

* * *

The Beaulity Art Company have practically completed their fine and extensive line of electric portables for the fall trade, the entire trade now being shown at their factory showrooms, 179 Wooster street, New York. Of course, some additions will be made at a later date, but buyers seeing the line now will view all their latest creations. They are rapidly adding an extensive line of novelties, much of which is now ready for delivery and can also be seen at the factory by those in the trade interested.

* * *

The Morgan Art Glass Co., of Peoria, Ill., has recently been incorporated with a capital stock of \$25,000, which may prove of interest to the art glass lamp manufacturers and others in the trade handling art glass. The incorporators are R. C. Morgan, B. C. Colburn, R. N. Tippet and Edward Thiemann.

* * *

Warshowsky & Cohen have made extensive changes in their line of brass jardinières, etc., and are putting on the market this fall three new finishes that are bound to appeal to the trade. They have so developed the process that it enables them to put these new goods on the market at popular prices that will mean large sales. The new goods are now being displayed at the Wooster street factory showrooms, New York.

* * *

The fall line of portables and lighting fixtures of the Royal Art Glass Company, 243 Canal Street, New York City, has just been completed and is now ready for the inspection of visiting buyers in search of seasonable goods. The new line contains many additional numbers, all original creations of the highest artistic ideas. Some of the best work of the Royal Art craftsmen has been done in metal over lay, an example of which we illustrate herewith. This portable is twenty inches high with a twelve-inch shade, bound and overlaid with brass on art glass panels. It can also be



Metal overlay portable from Royal Art Glass Co.'s fall line

had in a number of other designs. They also carry an extensive line of artistic domes in art and leaded glass effects that are of unusual merit.

How the Trade Journal Helps You

(Continued from page 13)

a trade journal will stop in at "Tim's Place" on the way home at night and spend two or three dollars in setting 'em up for the boys and sitting around while they discuss hard times and wonder why the dickens somebody doesn't start something to liven up business in the old town!

Whatever a trade paper costs, it is worth it. The best investments I have ever made have been in subscriptions to trade journals. I have picked up more live sellers from their advertising pages than I have ever got from travelling men.

I am not criticising the travelling man. He represents one house and he usually represents it well, but he is not out to call attention to the good things his competitors have to offer. And since only comparatively few houses send representatives to your store, you who depend upon the drummers to keep you up to date find that every now and then a competitor springs something you have never even heard about.

Your customers come in and ask for something by a name that sounds as if they had made it up. You say, "There isn't any such thing on the market." The customer replies, "Oh yes, there is. I've been getting it right along over at Smith's but they're all out of it to-day."

The trade journal keeps the merchant up to date and it is just as important that he keep posted as that the doctor or the lawyer continue to study after leaving college. What do you think of the professional man who starts in to practice and gives up all study, depending upon his own experience to advance his knowledge, counting upon keeping up with the improved methods of work by finding them out for himself? That kind of a man is doomed to oblivion. He ought to be. Such a doctor cannot cut out my vermiform appendix. No, sir! When I want first class medical advice I am going to the practitioner who reads the medical journals instead of throwing them behind the desk with the wrappers on.

Show me a man's trade journals after they have been in his store for a month and I will tell you what kind of a business man he is.

(To be continued in August)

Success comes to no man in a flash, ready made. If it seems to do so, look behind and you will find the cause in years of diligent preparation.

When you get an employee who is afraid to soil his clothes or to get callouses on his hands spare him as soon as you can.

Some stores have a particular day for window washing and no window, regardless of how dirty it may get, can be washed till that day comes. System is a good thing but there should not be too much of it.

Among the Glass Houses

A Column of Short Notes Concerning Business Affairs at the Different Factories

Bowling Green, O.—The Pitkin & Brooks cut-glass factory formerly located at this place and destroyed by fire some time ago will not be rebuilt, the manufacturers having accepted a more favorable proposition at Valparaiso, Ind., where they are at present setting up a shop. Goods that have been stored at Bowling Green were recently shipped to their new location.

Cleveland, O.—The Holophane Co. and the Fostoria Glass Specialty Co. have been consolidated into one organization, to be known as the Nelite Works of the General Electric Co., with headquarters in this city.

Rochester, Minn.—Although organized and in actual business for a trifle over six months, the Queen City Cut Glass Co. has had a splendid business, the orders taxing the present capacity. At a recent meeting of the stockholders it was voted to double the stock subscriptions.

Corning, N. Y.—The new warehouse of the Steuben Glass Co., on West Erie avenue, is rapidly nearing completion. The contractor believes the final touches will be put on about the middle of July.

Olean, N. Y.—The tank of the Olean Glass Co. (blownware department) has been torn down and a new one is now in course of construction, necessitating a shutdown on June 30.

Martins Ferry, O.—It is reported that the Haskins Glass Co. will build a decorating lehr during the summer shutdown. As the plant has never turned out any decorated ware, the new department will give employment to an additional number of workers.

Chester, W. Va.—W. H. Deidrick, who has been connected with various Ohio pottery plants and also with a number of glass manufacturing companies, is promoting a glass factory for this place. It is understood he is well backed with capital. The plan, it is stated, is to remodel the buildings formerly occupied by the street railway company.

Don't be afraid to pay enough for your advertisement to give it elbow room, or enough white space to show it up. There are many things you can save money on, but don't try to curtail on your publicity.

Take an interest in the welfare of your employees beyond merely getting your money's worth out of them. Help them to save their money and to get ahead in all ways.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

A GLANCE through the cut glass department of Bawo & Dotter, Inc., revealed many new ideas in artistic cut glass. Noteworthy of mention are a group of new samples in a light floral cutting, in both an aster and dahlia pattern, that are exceedingly well executed and finished. These patterns can be shown on any piece desired. Another pleasing item in their cut glass is a fruit pattern recently introduced by them which calls for the most expert and exacting workmanship.

* * *

One of the largest lines of brass easels, plaque hangers and racks to be seen in the market is displayed at the showrooms of W. M. Upham, 66 Murray street, the manufacturer, Max Kaufman, 106 Broadway, Brooklyn, making it a point of his business to turn out superior quality goods at uncompetitive prices. The line can also be seen at the factory, or, if you desire, a catalogue will be sent by mail upon request to the manufacturer.

* * *

Several new numbers have been added to the Graystone and Ivory art lines recently put on the market by the S. A. Weller pottery and shown at their New York salesroom. The new numbers include a fine line of large and small bowls, jardinières, umbrella stands and pedestals. They are also showing four new items in the matt green line of pottery which are quite popular with the trade.

* * *

Cox & Lafferty are showing a line of plaques in "Neu-art" glass from the Imperial Glass Co., Bellaire, Ohio, that are something out of the ordinary in iridescence glass-

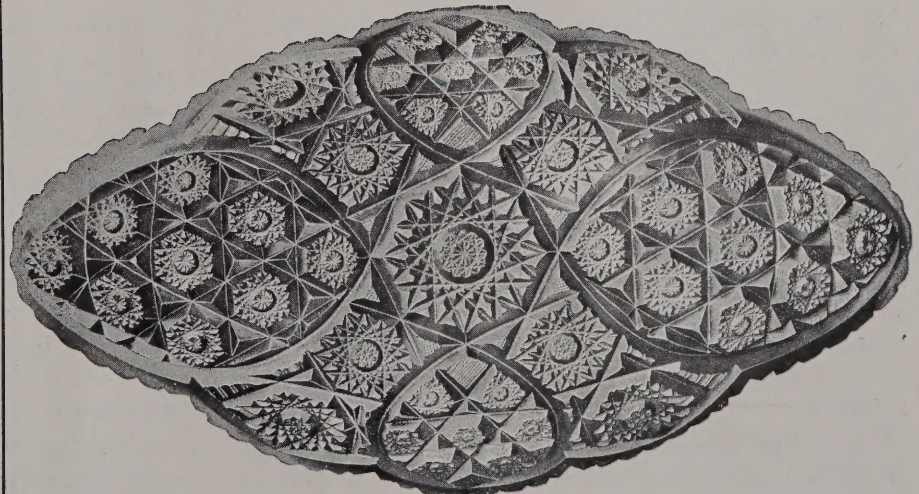
ware. The line should prove a ready seller, as its beautiful colorings and woodland scenes with sunset effects are bound to attract attention wherever shown. A line of illuminating glassware in this same style is being prepared and will shortly be placed on the market at popular prices.

* * *

The cut glass line of the Empire Cut Glass Co., of Flemington, N. J., is proving one of the readiest sellers in the market. Their latest design, the "Made-line, is greatly in demand among buyers seeking quality and up-to-dateness. The line can be seen at the showrooms of W. F. Upham, 66 Murray street, where a number of recent items are also being shown for the first time.

* * *

At the showrooms of Max Herbert, Church and Murray streets, the usual strong line of open stock patterns of the United Cut Glass Co., together with a number of new additions to the line, pleasing floral cuttings, are shown to advantage. In the rear of the showroom a line of silver deposit on variously tinted French china in the form of tea, chocolate and coffee



Ice cream tray from John A. Nelson line

sets and toilet table accessories are displayed. The colorings range through pink, blue, green and red of delicate hues.

* * *

Some very pretty new decorations in etched glassware have been added to the already comprehensive line of the Beaver Valley Glass Co., some that are attracting particular attention at the salesrooms of Frederick Skelton, 71 Murray street, are in Grecian designs, and grapevine, rose and tulip floral treatments.

* * *

A brilliant floral cutting with the bloom in bas-relief is one of the attractive items to be seen in the rich cut glass line of Stott Brothers being shown in the New York market by O. J. O'Donnell, 32 Park place. Their Regent cutting has an attractiveness that makes it one of the most distinctive to be seen in the district.

* * *

E. L. Bates is offering the cut glass line of Webster & Briggman at prices that are bound to appeal to the glassware dealer. The line, which is cut on lime blanks, contains everything to be found in the higher priced goods and is much in demand for low priced sales.

* * *

Solomen & Cross have have received a number of additional samples to their line of Willett's Bellek that are noteworthy of attention. In the gold incrustated white bellek ware many Colonial patterns are noted. Both silver and gold treatments on white and buff grounds are shown in lemonade sets, sugars, creams, etc.

* * *

Frederick Skelton is showing some very interesting colored candlesticks from the line of the Jefferson Glass Co. They are offered in a variety of colors, the popular numbers being the green, bronze and ivory treatments. The ivory numbers are tinted with a brownish-orange antique tint giving a terra cotta effect. The line also includes flower vases.

Wengers, Ltd., Issue New Catalogue

A WEALTH of valuable information in reference to the materials and methods of manufacture used in the pottery and allied industries is contained in the handsomely illustrated and printed catalogue of Wengers, Ltd., Etruria, Stoke-on-Trent, England, manufacturers of colors and chemicals of every description. The book, which is bound in heavy card covers, contains an exhaustive index enabling the reader to find any article without loss of time. It is divided into four sections, as follows: Part 1, all classes of raw materials, chemicals metallic oxides, colors and preparations for the potting or ceramic industries; part 2, articles for glass and crystal manufacturers; part 3, articles for enamellers on sheet and cast iron, copper and jewelry; part 4, sundry utensils and requisites. The introduction deals with the city of Etruria and the start of the Wengers, Ltd.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS

President, Daniel C. Ripley, Pittsburgh, Pa.
Vice-President, Marshall W. Gleason, Pittsburgh, Pa.
Vice-President, Arthur J. Bennett, Pittsburgh, Pa.
Treasurer, Thomas Evans, Pittsburgh, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburgh, Pa.

UNITED STATES POTTERS' ASSOCIATION

President, John M. Pope, Trenton, N. J.
First Vice-President, William Burgess, Trenton, N. J.
Sec'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY

President, Arthur S. Watts, Columbus, O.
Vice-President, Cullen W. Parmelee, New Brunswick, N. J.
Secretary, Edward Orton, Jr., Columbus, O.
Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
First Vice-President, John J. Miller.
Second Vice-President, L. S. Hinman.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

President, H. D. Carey, Jermyn, Pa.
Vice-President, J. E. Marsden, Egg Harbor, N. J.
Secretary, Arthur L. Blackmer, New Bedford, Mass.
Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, Edward Menge, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Samuel Burford, Tiffin, O.
Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION

President, R. E. L. Wells, New York.
Vice-President, W. W. Magee, Jr., New York.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, H. L. Dixon.
Second Vice-President, W. J. Patterson.
Secretary, J. G. Kaufman.
Treasurer, Robert West.

W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

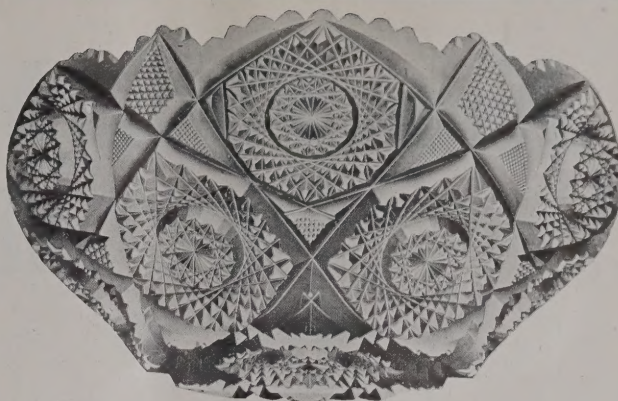
WANTED:—A salesman to sell an exceptionally good dinner ware line, made especially for the discriminating buyer. Fifteen exclusive reserved patterns. Must have large acquaintance with the china buyer. Good position for the right party. THE E. H. SEBRING CHINA Co., Sebring, Ohio.

WANTED:—A capable pottery man of executive ability to manage and direct up-to-date plant for manufacturing jugs, crocks, and other earthenware staples, near large city where entire output is easily consumed. Excellent clay and other facilities overcoming all competition. Right man should have substantial cash backing, willing to invest along with local stockholders. An opportunity of a lifetime for hustling substantial business men. See or write C. T. CASE, Third National Bank Building, St. Louis, Missouri.

ADVERTISERS' DIRECTORY

	PAGE
Beautility Art Co., Inc.....	5
Brush-McCoy Pottery Co.....	31
Cawthra & Co., T. A.....	31
Central Glass Works.....	6
Cherry & Co., F. L.....	27
Crouch & Fitzgerald	32
Cyple, H. J.....	33
Drakenfield, B. F. & Co.....	33
Duncan & Miller.....	6
Empire Cut Glass Co.....	31
Hanovia Chemical Co.....	35
Harshaw, Fuller & Goodwin.....	35
Haviland & Abbott.....	—
Haviland & Co.....	3
Haviland, Theo., & Co.....	36
Hinde & Dauch Paper Co.....	32
Huott Pub. Co.....	30, 32, 35
Libbey Glass Co.....	2
McKanna Cut Glass Co.....	27
Mason Color & Chemical Co.....	34
Mitchell Grindstone Works.....	31
National House Furnishing Trade Exhibition.....	28, 29
Nelson, John A.....	4
Oriental Glass Co.....	4
Paper Makers' Chemical Co.....	33
Patterson Bros.	31
Penna. Salt Mfg. Co.....	33
Peters & Reed Pottery Co.....	27
Pittsburgh Lamp, Brass & Glass Co.....	30
Porcelaines, G. D. A.....	30
Rawsthorne, R.	31
Roessler & Hasslach Chemical Co.....	34
Stadler Photograph Co.	34
State College of Ceramics.....	33

Please Mention POTTERY AND GLASS When Writing Advertisers

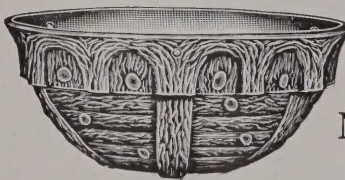


Special Cut Glass

FOR JEWELERS AND
DEPARTMENT STORES

Rich in effect, attractive in design and perfect in quality. The kind of glass that "shows up well." Good terms and good prices. Write today. . . .

McKanna Cut Glass Co.
HONESDALE - - - - PA.



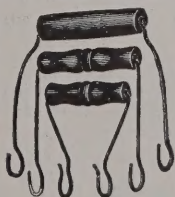
A BIG SELLER
A GOOD PROFIT

No. 41 Hanging Basket

Complete with wire hanger. In a rustic design of original and pleasing pattern. A very ornamental Porch Decoration in good demand wherever shown. In either Terra Cotta or Paint finish. Painted baskets are finished in deep red and in deep green, with rich gold and silver decorations. Sizes up to 14 inches in diameter. The larger sizes lend themselves nicely to an artistic and tasteful display of color by reason of the variety of plants they will accommodate.

Write for handsomely illustrated color sheet showing this and other nice things we make.

The Peters & Reed Pottery Co.
Room G. South Zanesville, Ohio



WIRE BAILS

for GLASS JUGS and BOTTLES

CORRESPONDENCE SOLICITED

F. L. CHERRY CO., ROSEVILLE, OHIO

	PAGE.
Taintor Mfg. Co., H. F.....	34
Tebbutts	33
Turchin Co., Inc.....	4
Warshavsky & Cohen.....	5
Wengers, Ltd.	35
Wiarda, John C., & Co.....	35

New York Manufacturers of H of Entertainment fo

Show Your Fall Products
from all Parts of the

August Twenty-Second to Thirti

*Exposition
Endorsed* At a meeting of manufacturers held at the Assembly Rooms of the Merchants' Association of New York on Wednesday, June 26, resolutions were adopted endorsing the organization of the National House Furnishing, Crockery and Glass Association, and the National House Furnishing Trade Exposition, which will be held in the New Grand Central Palace from August 22 to 31, 1912. This endorsement sets at rest any doubts that may have arisen in the trade as to the success or the representative nature of the exposition. The fact is, more actual space is sold to date than in any house furnishing trade exhibition ever before held in the New York market.

*Committees
Appointed* In order to insure the attendance of buyers and merchants in large numbers from all parts of the United States and Canada, plans are being made by New York manufacturers for a Royal Program of Entertainment that will be worthy of the New York market and of this great trade and its official association. The following committees have been appointed to carry out this work:

ENTERTAINMENT COMMITTEE:

H. Ginsburg, New England Enameling Co., Chairman.

ORGANIZATION COMMITTEE:

I. Deutsch, Steinfeld Bros., Chairman.

EXHIBITION COMMITTEE:

F. Leffler, Rothschild, Meyers & Co., Chairman.

MEMBERSHIP COMMITTEE:

Theo. R. Maxwell, John Maxwell's Son, Chairman.

These committees are working together harmoniously to provide New York with a trade exposition that will be representative and worthy of the confidence and support of all leading manufacturers in the trade, and one that will attract the presence of every buyer and merchant while in the New York market to buy goods next August. No manufacturer should delay ordering space a day, for the demand for space is unprecedented, and only those who order space early will obtain good locations on the main floor.

Outline of Program

The National House Furnishing Trade Exposition and Convention will be thrown open to the trade at 2:30 p. m. Thursday afternoon, August 22. Mayor Gaynor will be invited to deliver the Civic Address of Welcome to visiting buyers and members of the trade, and a man of National prominence will officially open the doors of the Exposition. A Euclid Party and a series of Sight-Seeing Trips will be arranged for the benefit of ladies in attendance at the Convention, and an elaborate program of entertainment will be provided for the visiting merchants. Among many other notable speakers will be Richard H. Walker, advertising manager of "Good Housekeeping" Magazine, who will talk on "Nationally Advertised Products from the Retailer's Viewpoint." This address is a radical defense of the dealer, and will be one of the most widely-quoted speeches at the Convention. The Annual Banquet to the officers of the Association will be a most worthy event in the program, and the after-dinner speeches will be made by men of prominence in the trade who have a reputation for brilliant utterance. The Question Box discussion of practical trade topics from 10:30 until noon daily during the Convention will help solve many problems. E. D. Garrison,

The National House Fur

117-119 East Twenty-Fourth St.

TELEPHONES—MADISON

House Wares Plan Royal Program Out-of-Town Buyers

to Buyers and Merchants
United States and Canada

First, Nineteen Hundred and Twelve

Sanger Brothers, Dallas, Tex., is scheduled for a talk on "The Value of Originality," and other popular buyers will lead the discussion on similar topics.

Publicity Work

The Hotel and Business Men's League of this city are planning a three-months' carnival that will attract hundreds of sight-seers and wealthy people from all parts of the United States to New York. "Exhibiting America" will be in full swing at the time the National House Furnishing Trade Exposition is in progress, and this Exposition will be one of the scheduled events of New York's Great Summer Carnival. A float glorifying the House Furnishing Trade and the Exposition will be paraded through the main thoroughfares of the city and kept in view day and night in the parks of the city.

Attracting Buyers

The Program Committee of the National House Furnishing, Crockery and Glass Association will issue an official program in good season, which will be sent to thousands of buyers in all parts of the United States, Canada and Mexico, together with season passes to the Convention-Exhibition, and an official invitation to visit the Great National House Furnishing Trade Exhibition and Convention which will be held in the New Grand Central Palace in August. We have in our files letters demanding season passes for heads of houses, buyers and assistant buyers from all parts of the United States and Canada, proving that hundreds of merchants and buyers are planning to be on hand next August.

Aids for Exhibitors

Not only do we pay for booth, sign, light, floor covering, and such extras as janitor and night watchman service, but we also furnish exhibitors with a list of 1,000 of the best rated house furnishing stores and buyers in the United States to whom you may send a special invitation to visit your exhibit. In addition, a complete report of the proceedings of the Convention will be printed, together with illustrated descriptions of the exhibits, which will be mailed to merchants all over the United States and Canada after the Exposition is over. Where can you obtain a more complete sales service than this for the small cost of space charged? Remember, the Exhibition Committee protects your interests as an exhibitor, which is the best guarantee that can be had that you will be well pleased with the service rendered and with the results obtained from your display of fall products to thousands of buyers of your products from all parts of the United States and Canada.

Order Space Today

Send in your order for space to-day. Right now. New York has decided to provide the country with the BIGGEST, BEST AND MOST WIDELY REPRESENTATIVE TRADE EXPOSITION EVER HELD IN THE HISTORY OF THE TRADE. If you wait until the last minute you may not be accommodated. The best positions on the main floor go first. Late comers will get odd nooks and corners. Tell us how much space you need, and we will send you the best available location left suitable for your purposes.

*The Big Manufacturers are Behind This Exposition.
Join With Them in Making It Bigger.*

House Furnishing Trade Exhibits, Inc.

JULY 2021-2022

New York City

For Your Profits' Sake Remember This



¶ The word itself—"Pilabrasgo"—is simply a contraction of our long name. But "Pilabrasgo" **products** are the snappiest, prettiest, cleanest cut, **fastest moving** lines of Oil, Gas and Electric Goods you can get inside your store.

¶ And fast selling makes **profits**.

*Merely as a matter of justice to your business, get to our salesroom nearest you and see our new display of portables. Believe us, they're **sellers**.*

¶ If you can't get to our salesrooms, we'll send a man to you—but you ought to see the **goods**.

The Pittsburgh Lamp, Brass & Glass Co.

General Offices and Factories
Pittsburgh, Pa.

BRANCHES

Boston, 127 Federal St.	New York, 82 West Broadway
Philadelphia, 731 Arch St.	Baltimore, 122 West Baltimore St.
Buffalo, 611 Main St.	Cleveland, 203 Caxton Bldg.
Detroit, 68 Griswold St.	Chicago, 110 South Wabash Ave.
St. Louis, 701 Locust St.	San Francisco, 718 Mission St.
London, Ontario: 113 Wortley Road;	
R. E. Davis, Representative	

G. D. A. PORCELAINES

OLDEST AND BEST
Factory Founded in 1797

MARQUES DE FABRIQUE

ON WHITEWARE



ON DECORATED



Factory and Main Office
LIMOGES, FRANCE

Porcelaines GDA

New York Office,
29 BARCLAY STREET

Keeping Up To Date

MANY a man allows himself to be surpassed by others who are endowed with fewer talents because he does not keep abreast of the times in his field. Are you acquainted with everything that happens in the pottery, glass, lamp, and kindred trade fields? Do you want to know more?

Pottery and Glass

the leading monthly magazine devoted to pottery, glass, lamp, art metal, and allied trades will keep you posted on everything that happens in these branches of the trade. It will give you valuable selling schemes, short cuts in business, instructive articles written by men of note, technical matter of the highest kind and the most important news that happens during the month. **Pottery and Glass** is invaluable to the buyer; it should be part of his stock in trade. It will keep him informed of all the latest conceptions in pottery, glass, lamps and art metal that are placed in the market and where to get them. **Pottery and Glass** is most essential to the salesman, giving him valuable information that will fit him for higher things.

Don't Delay—Subscribe Now.

The coupon in the corner is for your convenience.

DURING the past year **Pottery and Glass** has published more store news, more technical matter, more instructive articles, and more illustrations than any other magazine in the field. Plans are now under way for the coming year that will make **Pottery and Glass** even more instructive and valuable than it has been in the past. And the time for you to subscribe for the magazine is now. The very next issue may contain a dozen articles that will be worth many dollars to you—and if your subscription is not in before that issue is published you will miss it, for we cannot supply back numbers. Just as soon as you read this announcement sit down and fill in the accompanying coupon, which is printed here for your personal convenience; then clip it off and send it to us with two dollars—and you will receive **Pottery and Glass** regularly for the next twelve months. Now is the time.

Gentlemen: Enclosed find \$2.00 for one year's subscription to **POTTERY AND GLASS**.

Name
 Street and Number.....
 City and State.....

HUOTT
 PUBLISH-
 ING CO.,
 395 Fourth Ave.,
 N. Y. City.

THE DECORATIVE FURNISHER



FEBRUARY 1910
T. A. CAWTHRA & CO.
PUBLISHERS, NEW YORK

Volume XVII Number 5

25 cents per copy \$2.00 a year

IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, \$2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: New York

DO YOU HANDLE 50 PER CENT. OF THESE "LINES THAT SELL"

JARDINIERES
PEDESTALS
CUSPIDORS
PITCHERS
COMBINETS
TOILET WARE
STONE WARE
FLOWER POTS

WE MAKE THEM ALL

*Ship them in one car and you can
buy them right. Write us about it.*

The Brush-McCoy Pottery Co.
ZANESVILLE, OHIO



The Oakwood
Art Pottery

WELLSVILLE,
OHIO

Patterson
Brothers



Quality Cut Glass

The unsatisfied, progressive dealers want everything new and up-to-date. If you are classed with the above, our

MADELINE

design merits your
ATTENTION.

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.



Ias. Mitchell
1810

CENTENNIAL

Wilson Mitchell
1910

Mitchell Grindstone Works
605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.
GLASS CUTTERS' STONES
Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

Please Mention POTTERY AND GLASS When Writing Advertisers

*Insure
the
Safe
Delivery
of Your
Shipments*



*Our
"How
to
Pack
It"
Tells You
How*

The H & D Corrugated Box

is the standard packing for all cut glass and fragile articles. The resiliency of the board, coupled with its other good qualities, makes it an ideal material from which to construct a box.

Write for our catalogue, "How to Pack It"

The Hinde & Dauch Paper Co.
Sandusky, Ohio

PLATE TRUNK



China and Glassware TRUNKS *and* TRAYS

always in stock

CROUCH & FITZGERALD

177 Broadway

NEW YORK
723 Sixth Avenue

154 Fifth Avenue

CATALOGUE ON APPLICATION

BOOKS

Some Practical Books That Will Help You and Your Business

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price \$2.50. Postage 19 cents extra.

THE KERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price \$12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price \$5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price \$2.50. Postage 16 cents extra.

STYLES OF ORNAMENT. By Alex. Speltz. A handbook for sculptors, architects, wood carvers, modelers, potters, etc., as well as for schools, libraries, and private study. Gives the entire system of decorative ornament in all its different styles, and illustrates its various applications. 400 plates of illustrations, with descriptive text. One volume (656) pages. 8vo. Cloth. \$5.00 postpaid.

THE POTTER'S CRAFT. By Prof. C. F. Binns. An enlightening treatise on the ceramic art; prepared for the instruction of the practical potter; contains many working half tone and line illustrations and formulæ. A very helpful work indeed. Bound in cloth. Price \$2.00. Postage 8 cents extra.

ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price \$2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price \$15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HOUTT PUBLISHING CO., 395 Fourth Ave., N. Y.

1912

REFERENCE BOOKS

Now ready for distribution

"TEBBUTT'S"

EAST LIVERPOOL

OHIO

Write for Catalog

STATE COLLEGE OF
CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, DirectorJOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, SecretaryPAPER MAKERS'
CHEMICAL CO.

Sole Agents for

V. C. B. and other grades
of English China Clays

FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel WarePenna. Salt Mfg. Co. ---SOLE---
IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

H. J. CYPLES

Manufacturer of the Finest

ENAMEL COLORS FOR
POTTERS' PRINTING*Painting and Aerograph*

Samples and prices on application

LONGTON COLOR WORKS

Stoke on Trent, England

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors

Materials for Decorating China, Glass and Enameled Ware

O x i d e s a n d C h e m i c a l s

East Liverpool Office, Potter's Savings & Loan Building
GEORGE HEISLER

27 Park Place, NEW YORK

Please Mention POTTERY AND GLASS When Writing Advertisers

"THE COLORS OF PRECISION"

MADE IN AMERICA BY

MASON COLOR AND CHEMICAL CO.

Colors
OVER GLAZE-UNDER GLAZE
Glass

OFFICE AND FACTORY
206 SOUTH BROADWAY
Near O. & P. Passenger Station



Oxides for
Enamellers

Established 1842
EAST LIVERPOOL, OHIO

Westminster



Paris White

Made by our own process from selected English Cliffstone, it is the highest grade Paris White on the market. The good results obtained by its use in the manufacture of Pottery and Chinaware are demonstrated by sales to the leading manufacturers.

For analysis, samples and information, apply to

The H.F. TAINTOR MANUFACTURING CO., ² RECTOR ST.
New York, N. Y.

PHOTOGRAPHS
STADLER
PHOTOGRAPHING
COMPANY
INCORPORATED
ART AND
COMMERCIAL WORK

A.H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H.D. WILLIS, Secy. & Treas.

CHICAGO
1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK
67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the work of sampling by picture. The PHOTOGRAPH, unquestionably the truest illustration, has been the nucleus of our effort. Its application to the China, Glass, Pottery and Brass lines has proven most successful. Two equally well equipped plants. We solicit your patronage for the one most convenient for you.



FACSIMILE OF
LABEL

MADE IN AMERICA

Liquid Bright Gold

OVERGLAZE **COLORS** UNDERGLAZE

LIQUID LUSTRES—OXIDES and BODIES
for DECORATING and COLORING

POTTERY GLASS ENAMELWARE CLAY PRODUCTS

The Roessler & Hasslacher Chemical Company
WAREHOUSE, EAST LIVERPOOL, OHIO
Harry W. Smith, Manager
MAIN OFFICE } 100 William St., New York

Please Mention POTTERY AND GLASS When Writing Advertisers

HANOVIA

Chemical and Manufacturing Co.

Manufacturers of

Liquid Bright Gold

LIQUID BRIGHT GREEN GOLD
LIQUID BRIGHT SILVER
LIQUID BRIGHT PLATINUM
LIQUID BRIGHT COPPER

AND OTHER SPECIALTIES FOR HIGH CLASS
China and Glass Decoration

Lustre Colors

IN ALL SHADES

Liquid Burnish Gold

NEW! DESERVES ATTENTION!

A substitute for Burnish Gold in powder
Ready for use, easy to work, reduces cost of Labor

Works and Main Office: 233 to 239 N. J. R. Ave. NEWARK, N. J.
New York Office: Hudson Terminal Bldg. 30 Church St.

WE ARE HEADQUARTERS

FOR A FULL LINE OF

POTTERS CHEMICALS

INCLUDING ALL
METALLIC OXIDES, FELD-
SPARS, PLASTER WHITINGS,
PARIS WHITES, BORACIC
ACID, CLAYS, ETC.

WRITE **TO-DAY** FOR
PRICES AND SAMPLES

THE **HARSHAW FULLER & GOODWIN CO**
CLEVELAND NEW YORK

For The Supply Man

SIX GOOD	Elements of Glass and Glass Making	\$3.00
BOOKS THAT	Tables of Analyses of Clay	\$2.00
ARE ESSENTIAL	Clay Glazes and Enamels	\$5.00
TO YOU AND	Glass Manufacture	\$2.00
YOUR	*Grand Feu Ceramics (On the making of	
BUSINESS—	Hard Porcelain)	\$5.00
GET THEM	*Coloring and Decoration of Ceramic Ware	\$2.00
NOW	(Those marked with an asterisk are postpaid.)	

Huott Publishing Company
395 Fourth Avenue New York

WENGERS
ETRURIA, LTD.,
STOKE-on-TRENT, ENGLAND.
MANUFACTURERS OF
COLOURS & CHEMICALS
for Potters, Glazed Brick Manufacturers,
Glassmakers and Enamellers
on Metals
SEE OUR
**NEW GENERAL PRICE
LIST No. 50**
SENT POST FREE ON
REQUEST

PRODUCERS OF

CONNECTICUT FELD SPAR

For Potters, Glassmakers, Enamellers, etc.

GROUND, IN BAGS OR BULK
FOR

IMMEDIATE SHIPMENT

DIRECT FROM OUR OWN MINES AND MILL

ALSO

Ammonia Fluoride	Calcined Blue Vitriol
Antimony Needle	Powdered
Arsenic, White, Red, Yellow	Hydrofluoric Acid
Borax, All Kinds	All Strengths
Boracic Acid, All Kinds	Iron Chromate
Chrome Oxide, Green	Powdered
Copper Oxide	Manganese
Black and Red	All Kinds and Sizes
	Pumice Stone
	All Grades
	Zinc Oxide

JOHN C. WIARDA & CO.

MANUFACTURING CHEMISTS
280 Green Street Brooklyn, N. Y.

Theodore Haviland & Co.

NEW YORK

SUITE 316

Fifth Avenue Building

200 FIFTH AVENUE

Are now showing new
designs for 1912

From

Theodore Haviland

Limoges.
FRANCE.